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R. N. Mukerji

Bindu & Tāntric Iconography

II

Ṣoḍaśī on Śiva

[In her lower right hand their should be five arrows. Only one arrow has been shown here to avoid congestion. See the other Fig. No. 2 Pl. I]

Tripura-Sundarī Ṣoḍaśī

As we have mentioned earlier she is like a moon exceeding the full moon by a digit. For this purpose moon is taken to have sixteen digits. In the course of worship of Goddess, ten digits of fire, twelve of Sun, and sixteen of Moon are also worshipped. *Śrī Yantra* is Her instrument, and shows Her nature as balanced harmony of matchless beauty in which the soul and the senses are at peace.

She is red, resplendent and more shining than full moon. As Tripura-Sundarī, she is the most beautiful lady in the three worlds. She is said to be sitting in the lap of Śiva, decked out in ornaments and adorned with a digit of the moon in her forehead. It is the sixteenth digit.[1] She has four arms, in wh ch she carries noose, goad, bow of sugar-cane and five arrows of flowers. In texts the noose (pāśa) is said to be power of desire (*Icchā-Śakti*) which binds creatures (paśu), the goad is of the nature of knowledge (Jñāna-Śakti) that goads towards liberation, and the five arrows represent the power of action (Kriyā-Śakti). But in *Daśamahāvidyā*, it is said that Kāma (Cupid) acquired his power by worship of Ṣoḍaśī. From this it is clear that her flowery arrows in one sense have the same function as those of Kāma, to captivate. The five arrows stand for the five senses at which they are to be aimed and the five organs of action set at motion, to seek those objects of the senses. The noose and the goad also perform a similar function. But the very forms of these as weapons denote their painful aspects, and indicate that the Goddess also liberates from them.

With sensory arrows of flowers, Goddess' beauty ensnares creatures. But in her upper right hand there is a goad also. Beauty is not only a goal but also a goad. It not only holds us entranced but also fills us with infinite longing for we know not what. It comes as a glimpse of that unutterable beauty the thought of which is pain. Tagore has very well expressed this double nature of beauty. Urvaśī has nectar in her right hand and poison in her left one, both of which emerged during the churning of the Ocean of Milk. In this she is like Kālī, with death in left hands and life in the right ones.[2] And this evanescent soul of beauty is behind the painful longings and uncontrollable tears that exuberance of vernal nature and moonlit nights generate,

---

1. As in Śiva, whose forehead is adorned with the sixteenth, implicit but permanent digit of the moon. See *Kalikā Purāṇa*, 21, 116-117.
2. This duality remains but the order is reversed for the body, where *Piṅgalā* is of the nature of sun and discharges poison and *Iḍā* is of the nature of Moon and produces nectar. For Tagore see Bharata Manisha Quarterly, Jan., April, 1977.

That is why, on earth; in the joy of the spring,
Whose sigh of eternal longing comes amingled ?
On full-moon nights, when laughter flows in ten quarters,
What far-off memories play sad melodies,
To melt us to tears.

About Goddess of Consciousness-Power (*Cicchakti*), we have the following account in *Yoga-Vāsiṣṭha*, V, 59, 20-22, 29.

"She is pure Conscious-Power (*Cicchakti*), free from objectivity, and pervades all directions, as terrible in this respect (as terminator of all finite objects). She pervades all entities as subtle essence, and she is at once being and non-being. As inner essence of all things, she manifests all powers and energies.

She is endowed with all auspicious beauty, and holding all objects of the world together like a string that holds pearls, she lights them up. The line in which the last idea is conveyed can have two other meanings, viz. '*She holds the liberated creatures of the world as on a string*', and '*She holds all utterances of the nature of the world* (*varṇas*) *as strung together*'. The last two senses would apply to Her form as Kālī (Her dark aspect). In the first of these meanings the heads in the necklace would be chopped off heads, these representing the discarded bodie of the liberated. In the other case they stand for the letters of the alphabet (*varṇamālā*).

It is by her light that the world drama is lit up, in which the mind (*citta*) is the actor."[1]

Here the Goddess is said to be both terrible and supremely beautiful. This duality is related to the fact that she is bereft of both being and non-being. She is free from non-being because there are so many things, and free from being because of empty infinite space and time. A finite thing is beautiful in its orderly perfection, but infinite space and time, that threaten to swallow it, are terrible for it. Again, infinite time and space are sublimely beautiful in themselves, and compared to them, finite entities are terrible in the oblique sense of ugly, comic or disgusting. In Ṣoḍaśī the sweet aspect is explicit, while the terrible one is implicit. In Kālī it is the reverse.

---

1. चिच्छक्तिरमला सैषा चेत्यामयविवर्जिता । भरिताशेषदिक्कुञ्जा भैरवाकारधारिणी ॥
सर्वभावगता सूक्ष्मा भावाभावविवर्जिता । आब्रह्मभुवनान्तःस्थ सर्वशक्ति समुद्गिका ॥
सर्वसौन्दर्य सुभगा सर्वप्राकाश्यदीपिका । सर्वसंसारमुक्तानां तन्तुराततरूपिणी ॥
... ...
जगज्जालमयं नृत्तमिदं चित्तनटैस्ततम् । एतयैवैकया बुद्ध्या दृश्यते दीपलेखया ॥

In *Gītā*, we have an account of three forms of happiness, *sāttvika*, *rājasa* and *tāmas*. The happiness that rests on the soul is *sāttvika*. It begins as poison but ends as nectar. That which comes from sense-object contact, and begins as nectar but ends as poison, is called *rājasa*. The happiness that rests on delusion of the self all through, and arises from sleep, laziness, and carelessness is *tāmasa*.[1]

Just as what is happiness from the *rājasa* point of view is misery from the *sāttvika* stand-point, and vice-versa, so also for beauty and terror from the respective positions. And both these types of unbalance result from the third type of pleasure in *tāmasa*, due to ignorance and laziness of partial vision. It is one of the primary aims of Tāntric *sādhanā* to overcome such unbalances in life.[2] That is why Ramaprosada said, "*The Five are One, and One is Five*" as quoted below. It means that the soul and the senses are merged, so that sense-contact (विषयेन्द्रियसंयोग) and soul-consciousness (आत्मबुद्धि) are brought to unity. The method prescribed is that of controlling the fickleness of the senses, in the direction of the constancy of the spirit, through concentrated efforts of the will. This spiritual-sensation is seen in the eye of Kālī's chopper. It also finds expression in *Ānandalaharī*,

"*O Daughter of the Mountain, for vanquishing Rudra, Kāma has got hold of your loins as quivers with twice the number of arrows (viz ten), with their sharp points in the toe nails.*"[3]

It will be remembered that *Śrī Yantra* is also made up of double five triangles. In all these cases, as clearly seen in the number of arrows possessed by the Goddess and Kāma, the five represent the senses. By attributing a static and a dynamic aspects to each, they become ten, as also when possessed by a couple. This sensory five-foldness associated with her is also brought out in the five-pointed pedestal on which she is sitting, carried by five gods (Śiva-s), Brahmā, Viṣṇu, Rudra, Īśvara, and Sadāśiva.

Inspite of oppositions mentioned, these are perfectly resolved into harmony in the Goddess. That is why in Her instrument, five inverted triangles are balanced by four explicit and one implicit upright triangles. In Her Śiva-Śakti.

---

१. यत्तदग्रे विषमिव परिणामेऽमृतोपमम् । तत्सुखं सात्त्विकं प्रोक्तमात्मबुद्धि प्रसादजम् ॥
विषयेन्द्रिसंयोगाद् यत्तदग्रेऽमृतोपमम् । परिणामे विषमित तत्सुखं राजसं स्मृतम् ॥
यदग्रे चानुबन्धे च सुखं मोहनमात्मनः । निद्रालस्यप्रमादोत्थं तत्तामसमुदाहृतम् ॥

2. God and Śakti as a couple of swans at *Anāhata Cakra* discard faults to distil only the good, as an ordinary swan is thought to take only the milk out of mixture with water, समादत्ते दोषाद् गुणमखिलमद्भ्यः पय इव *Ānandalaharī*, 39.

३. पराजेतुं रुद्रं द्विगुणशरगर्भौ गिरिसुते, निषंगौ तै जंघे विषमविशिखौ बाढ़मकृत ।
यदग्रे दृश्यन्ते दशशरकलाः पादयुगली नखग्रच्छद्मानः सुरमुकुटशानैकनिशिताः ॥ *Ibid.*, 83.,

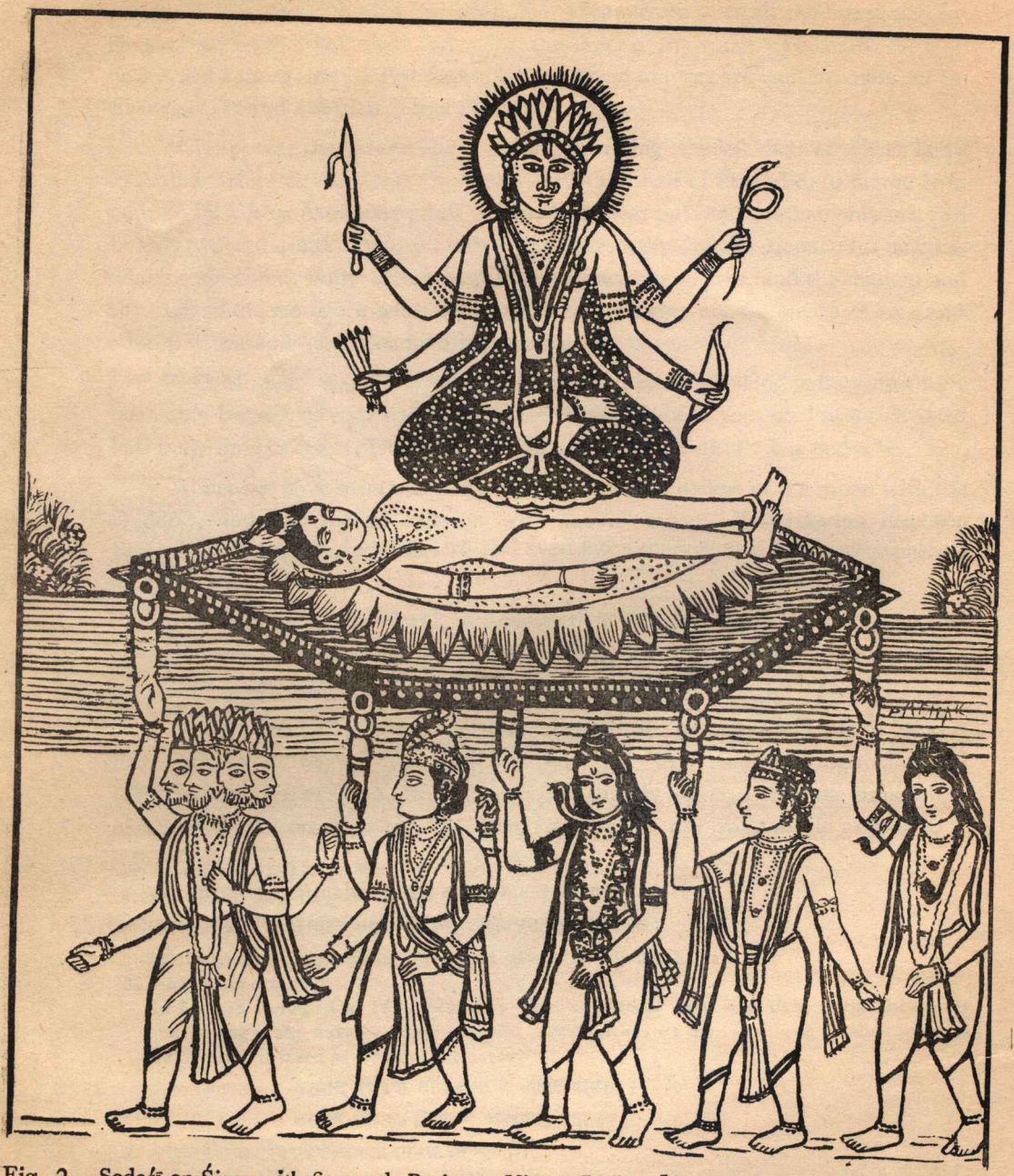
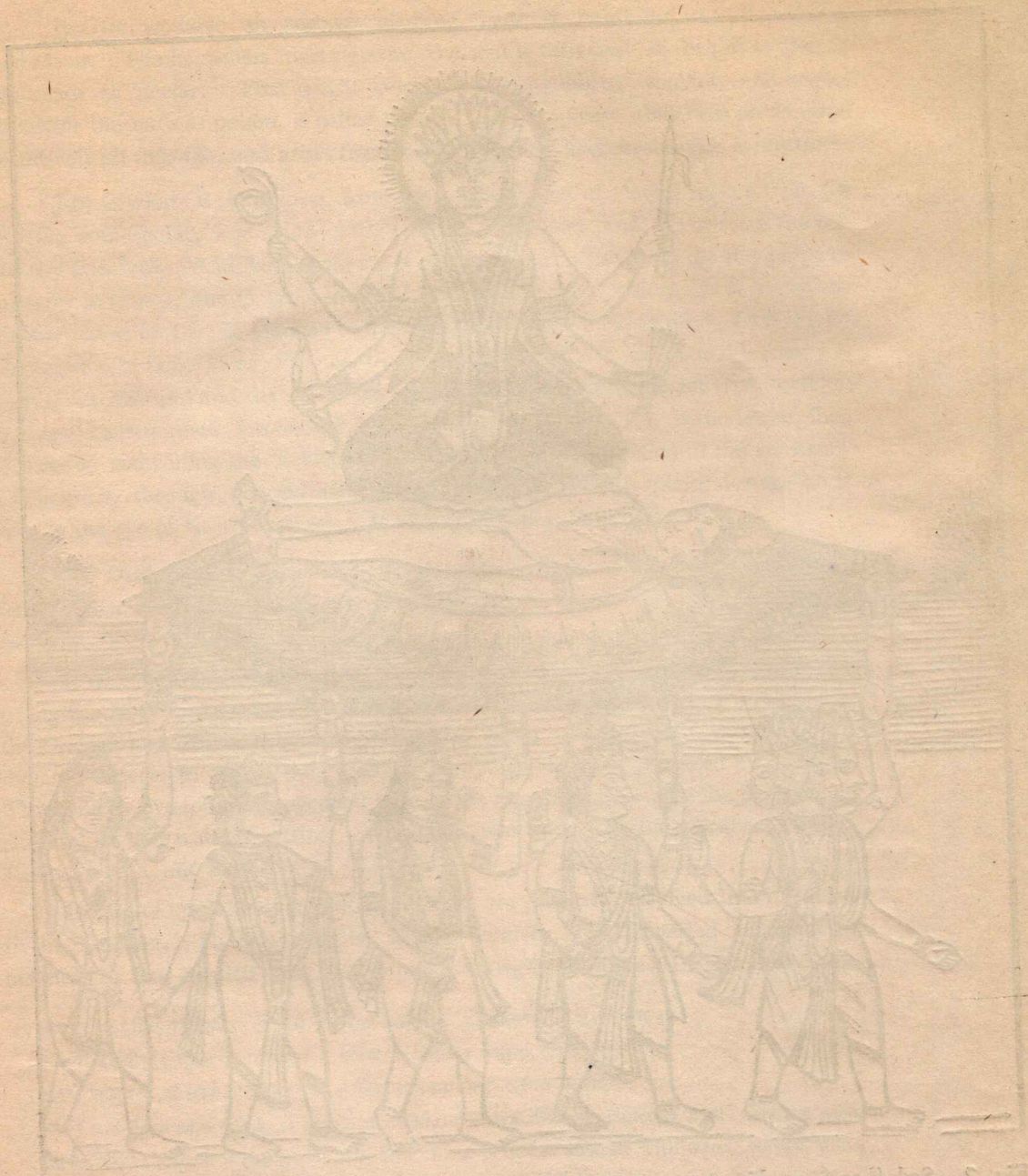


Fig. 2. Ṣoḍaśī on Śiva, with five gods Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva supporting her coach. According to certain versions like Tripurā-Rahasya only four should be there, Sadāśiva being the figure lying under the Goddess. In the texts, there appears to be a confusion over Sadāśiva and Paramaśiva, who are sometimes merged and sometimes separated.



statis and dynamism are in perfect union of *sāmarasya* over all the five senses, in the process, integrating them all with the unity of the spirit. The extra explicit downward *kalā* represents Her femininity. These matters are well brought out in *Ānandalaharī* and one of Her hymns, thus :

" It appears that not content with appropriating the left half of Śiva's body in Ardhanārīśvara, you have occupied the other half of Śiva also, to merge it in your body. For as Ardhanārī, half of your body was pale and you had only one full breast, two and a half eyes, a diadem and half a digit of the moon. But now the whole body is red, both breasts are full, there are three eyes, and the diadem and the digit of the moon are both complete.[1] It indicates non-difference of Śiva and Śakti like fire and heat. For further meanings see later.

" O Mother, that Śiva was not perturbed even on taking poison must have been only because of your half body. Had there not been your cool nectar-steeped half body for His resort, I believe that the poison would distort His body."[2]

Above we have mentioned the association of the phases of the moon with the Goddess, and Her special relation with the full moon. This relation has been beautifully stated in *Ānandalaharī* and even more marvellously in *Kumārasambhava* of Kālidāsa.

" O Mother of the World, it appears that the providence daily presents you offering water in the emerald vessel of the moon, mixed with musk and camphor, and refills it when used up."[3]

About Śiva, who was at the time engaged in penance, and whom Pārvatī had approached to worship, Kālidāsa tells us, "As Śiva's eyes lighted on red (Bimba-like) lips of Umā, His self-restraint slightly wavered, like the tranquillity of ocean waters on moon-rise."[4] Here (in a sense) the roles would appear to be

---

1. *Ānandalahari*, 23
2. हन्तुः पुरामधिगणं परिपूर्णमानः, क्रूर कथं न भविता गरलस्म वेगः,
   नाश्वासनाय यदि मातरिदं तवार्द्धं देहस्य शश्वदमृताप्लुतशीतलस्य ।
   Śrī Vidyastotram, 6; Bṛhat Tantrasāra Ed. Śrī K. Bhattacharya.
3. *Ānandalahari* 95
   In *Matsya Purāṇa* Ch. 141, there is a detailed account how sun light affects the waxing and waning of the moon. There it is also made clear that mo no explicit sixteenth *Kalā*, but it is taken as *Kuhu* of two *lavas*.
   तस्मात् पञ्चदशे सोमे कला वै नास्ति षोडशी ।
   तस्मात् सोमस्य विप्रोक्तः पञ्चदश्यां मयाक्षय ।
4. हरस्तु किंचित्परिवृत्तधैर्यश्चन्द्रोदयारम्भ इवाम्बुराशिः ।
   उमामुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि ॥ *KS*, III, 67,
   ... ...
   दिने दिने सा परिवर्धमाना लब्धोदया चान्द्रमसीव लेखा ।

reversed, as Puruṣa was attracted by Prakṛti. But, in fact, that is not the case, because it was Prakṛti that stirred due to desire in Puruṣa, which we have earlier taken as the true meaning of proximity (*sānnidhya*).

The sun, moon and fire are said to be Her three eyes. The rhythm and harmony represented by the phases of the moon, cycles of days and nights, and seasons are aspects of Goddess' general nature, She being rhythm incarnate. Thus it is said that Her swans, though capable of flight, move on the ground about Her feet to catch their rhythm, further stressed by the sound of Her anklets (*nūpura*). The three lines of Her neck appear to indicate Her superiority over others, like cuckoos, in music, modulation, movements, vibratoes and glissandoes. Or they represent the three scales of (*Grams*) of music, *mandra* (low pitch), *madhya* (middle), and *tāra* (high), that provide the basis for various sweet melodies (like *Vasanta* etc.).[1] According to *Abhinaya Darpaṇa* the Goddess taught the gentle dance (*lāsya*) to Uṣā while Śiva or Tandu taught the vigorous mode of dance (*tāṇḍava*).[2] As inner-dweller She directs the actors on world stage.[3] In Kāma Rati *nyāsa* as part of Her worship the devotee bows to them as delighters of musicians and dancers, music and dances being a part of the offerings to the Goddess.[4]

This rhythm comes from Śakti's dynamic nature. But this dynamism is not erratic, it is basically rhythmic. Newton thought that a body set in motion would keep moving in a straight line unless interfered with, and the modern scientific view is that it will trace out an extremum, (maxima or) minima. But the *Āgamic* view is different, it will trace out maxima and minima, by turns, like crests and troughs in wave motion, We heve already mentioned about such a balance in the solar orb earlier. Therefore Cepheid Variables would appear to be the type of cosmic balances.[5]

पुपोष लावण्य मयान्विशेषाञ्ज्योत्स्तान्तराणीव कलान्तराणि ॥ *Ibid I*, 25.

Also उमारूपेण ते यूयं संयमस्तिमितं मनः । शंभोर्यतध्वमाकृष्टमयस्कान्तेन लोहवत् । *Ibid. III, 69*

1. गले रेखास्तिस्रो गतिगमकगीतैकनिपुणे, विवादव्यानद्धप्रगुणसंख्याप्रतिभुवः ।
   विराजन्ते नानाविधमधुररागाकरभुवां, त्रयाणां ग्रामाणां स्थितिनियमसीमान इव ते ॥ *AL, 69*
2. लास्यमस्यग्रतः प्रीत्या पार्वत्या समदीदिशत् ।
   Nandikeśvara, Abhinaya Darpaṇa, 4-6
3. नाट्यं नटेन रचितं वितथेऽन्तरंगे कार्यं कृतम बिरमसे प्रथित प्रभावा *Devī Bhāgavata*, III, 4, 47.
4. गायक बिश्वतोमुखीभ्यां नमः, गीतिजननन्दिकाभ्यां नमः नर्तकरञ्जिनीभां नमः
   Bṛhata Tantrasāra (1896) Pt. I pp. 240, 244
5. D. E. Rutherford, *Classical Mechanics*, (1951), p. 19.
   Cornelius Lanczos, *Variational Principles of Machanics* (1962) Ch, II, p. 35 f.
   Kāmkalāvilāsa, 6, 7.
   Fred Hoyle, *Frontiers of Astronomy* (Mentor 1955), pp. 170-173.

One form of Devī is like Sarasvatī, the Goddess of Learning. She is white and bright with gestures of benediction and protection in two of Her arms and a book and rosary in the other two. Meditation on this form is regarded as very auspicious for attaining poetic gifts.[1] 'When Sarasvatī plays to the Goddess on the *vīṇā* the glories of Śiva, She praises the performance, but Her own voice in its melodiousness so much exceeds the instrument that Sarasvatī stops abashed.'[2] In this sense She is the presiding deity of prose and poetic literature, and master of *rasas*, a matter that is very beautifully expressed in *Ānandalaharī*, thus: "When Her ears are full of the flowers of poetry and prose of nine *rasas*, Her side-long glances keep hovering towards the ears like black-bees."[3], "The crystal colour of Śiva serving as Her pedestal, catching the reflection of Her red hue, attains the appearance of Eros (*Śṛṅgāra rasa*)."[4] "Śiva, let that glance of thine, which is full of love towards Śiva, disdain towards other erotic persons, productive of wonder in Śiva's eyes, fearful of the serpents on Śiva's body, valorous as granter of beauty to the lotuses, hilarious towards female friends, light on me with compassion (*karuṇā*)."[5]

The Role of Kāma

We have seen that Ṣoḍaśī and Kāma have five flowery arrows in their hands in common. Kāma was held to have acquired his beauty by worship of the Goddess [6] And Kāma, Rati, and their friend, the Vernal Season (*Vasanta*) are worshipped as part of the worship of the Goddess.[7] It is said in *Ānandalaharī*. "It is by thy grace that Kāma, who is without a body and with only flowery arrows for his weapons, has been able to win the world." In *Kumārasaṁbhava*, we find that Kāma, who was deputed to aid Pārvatī in winning Śiva, despaired at the sight of Śiva's renunciation. But he took courage on seeing Pārvatī's matchless appearance that put even Rati's beauty to shame by its perfection in all parts. In both *Ānandalaharī* and *Kumārasaṁbhava* different limbs, features, or ornaments like eyes, eyebrows, and girdle of the Goddess are compared with the bow of Kāma. It is also said that it was by Her grace that Viṣṇu, at the time of the churning of the ocean, could assume the form of such a beautiful woman as to delude Śiva.[8]

1,2. ĀL 15, 16.
3. Ibid., 50
4. Ibid., 94
5. Ibid., 51
6,7. एतामुपास्य देवेशि कामः सर्वांगसुन्दरः
... ...
कामदेवाय रतै नमः, वसन्ताय प्रीतै नमः *Dasamahāvidya*, pp. 46, 53.
8. ĀL. 5.

This close association of the Goddess with the deity of love led to the particular type of Tantric rite with five ingredients, known as *pañca-tattva* or *pañca makāra*, viz., wine, meat, fish, gesture, and coitus. For this purpose men were divide into three types, noble (*divya*), heroic (*vīra*), and animal-like (*paśu*). These rites were to be symbolic for both the noble and the animal types, and literal only for the *vīra*.

In the literal form a women of sixteen (*ṣoḍaśī*) was first worshipped, and then the worshipper sort of submitted himself for her sexual satisfaction.[1] For such a woman, called *Rajanī*, following requirements have been laid down, 'free from greed or desires, shame or conflicts, devoted to Śiva and *sādhanā*, and willing participant in reverse coitus. She should not be wicked, deceptive or arrogant, and should not be induced by money, greed, or passion.'[2] In the process the roles of male and female were reversed. Instead of semen (called *bindu*) being dropped, the ovum was drawn into the male organ, and suppoed to be transmitted upwards (to the brain). The matter is mentioned in texts like *Haṭhayoga-pradīpikā*, and its technique and the practice required for it are described in its commentary *Jyotsnā* by Brahmānanda.[3] What is more interesting is that in some form of this rite, which might be called *Vajrolī-yantra*, an attempt at producing something like a bodily *yantra* as an offering, was certainly in vogue. We have not met with any textual reference for it, but a corrupt form of it is depicted on the wall of the Kandarīya Mahādeva temple at Khajuraho. In it the loose leg of the male is either an artist's parody or a realistic depiction of a

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1. This practice originated partly in a popular misconception that men are of the nature of Śiva and women of the nature of Śakti. These notions largely originated in a linguistic confusion over the Sāṁkhya word Puruṣa, which also means the male, though it has no such meaning in Sāṁkhya, where souls of both men are women are Purusa and bodies Prakṛti. But popular fancy quickly confused Puruṣa with the male and Prakṛti with the female leading to views like "त्वत्समा नारी मत्समः पुरुषोऽस्ति" put Śivas month. But even early Śāktī texts like *Devi Bhagavata* do not support such a view, because in it we find a statement that the Goddess is of the nature of both male and female. स्त्रीषुन्नपुंसकारोऽप्यहमेव न संशयः VII. 33, 15.

2. निर्लोभा कामनाहीना निर्लज्जा द्वन्द्ववर्जिता । शिवा सत्त्वगता साध्वी स्वेच्छया विपरीतगा ॥
Niruttaratantra, pp. 9, 10, in *Sulabhatantra Prakāśa* ed. Mannatha Nath (1895).

3. *Haṭhayogapradīpikā* with commentary *Jyotsnā* by Svatmārāma Yogī and Brahmananda respectively (Venkateswara Press, Bombay 1911-12) III, 32-53 (*Khecarī*) 83-95 (*Vajrolī*). For *Khcrarī* the tongue was elongated by cating the ligaments under it. In this connection it is stated ;

चित्तायत्तं शुक्रं शुक्रायत्तं च जीवितम् ।
तस्माच्छुक्रं मनश्चैव रक्षणीयं प्रयत्नतः ॥ 10

'The semen is under control of mind, and life depends on semen. So both semen and mind should be controlled.

state when the symbolic significance was lost and only indulgence remained.[1] B schematic representation of *vajrolī* as *yantra* is given, in Fig. 3

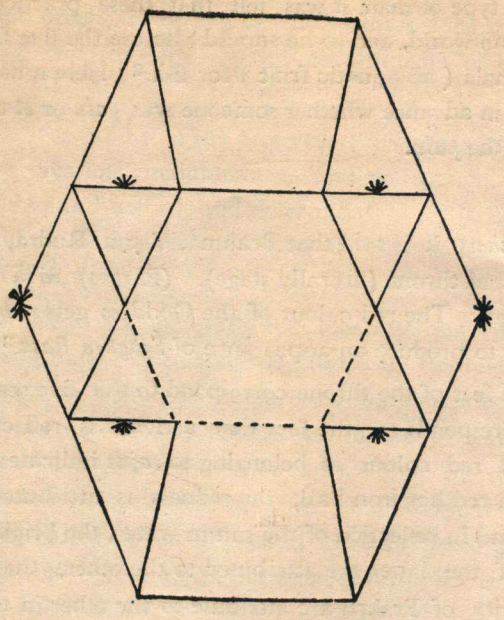

Fig. 3 Vajrolī Yantra

In Tāntric texts internal worship is regarded as more important than external one. And for the noble (*divya*) *yogī*, the above external forms are regarded as unnecessary. For him the five ingredients are as follows : The wine is the nectar that is said to ooze down from the brain during *samādhi*, to be a tasted with the tongue turned back and upwards into the cavity between the brows. This tip of the tongue inserted, as stated, in what is called the *Khecarī Mudrā*, is meat in the throat.[2] The fish was Prāṇa wind careering along the currents of Iḍā, Piṅgalā, and Suṣumnā, to be eaten in *Kumbhāka*. Gesture (*Mudrā*) was concentration of the mind on the spiritual principle at the highest centre of the brain. And, finally, coitus (*mithuna*) was the meeting of the awakened Power

1. *Marg* (Homage of Khajuraho, 1962), pp. 36, 37; Pls. 22, 23.
Also vide, Philip Rewson, *Art of Tantra* (1973), pp. 94, 95 Pls. 81, 82.

2. See under f.n. 2.
Khecarī or sky-flight gesture has this name because in it the elongated tongue from inside the palate and the sight of the eyes from the outside are both fixed on the centre between the eye-brows called *Ājñā*, because here the *yogī* get direct communication (order) from the Supreme Teacher Śiva (God). *Khecarī* was regarded as an aid to *Vajrolī*, vide, *Hathayogapradīpikā* III, 42, 43.

(*Śakti*) in the *kuṇḍalinī* with her lord Śiva in the thousand-petalled centre in the brain, after travelling along the Suṣumnā, across the six centres.[1]

For the *paśu* type of man, it was felt that these practices would make him more attached to the world, and so he should also use the five factors symbolically, for instance Pāniphala (an aquatic fruit) for fish.[2] Here a natural question arises as to how to know in advance whether someone was *paśu* or *vīra*, or that the *vīra* may not revert to the *paśu*.

Five-fold Unity

In *Ānandalaharī* it is said that Brahmā, Viṣṇu, Rudra, Īśvara and Sadāśiva are the five feet of her throne (literally stage). (Param) Śiva lying on it is like a transparent canvas. The red colour of the Goddess gets reflected in this crystal body of Parā Śiva, to produce an appearance of *Śṛṅgāra Rasa*.[3]

Here the five feet of the throne correspond to the five senses. The reflection of Śakti in Śiva corresponds to the fact that activity is reflected on the Puruṣa from Prakṛti, and red colour as belonging to *rajas* indicates the active nature of Śakti. Just as in a red hot iron ball, the redness is attributed to the iron and roundness to fire, and in reflection of the sun in water, the brightness of the former and movements of the latter are attributed to the other, the consciousness of the Puruṣa, and activity of Prakṛti are attribute to the other in the Sāṁkhya system. But here Śiva and Śakti are much more intimately related.[4]

The reference to *rasa* here is related to the conception of the Goddess as a presiding deity over all the *rasas*. As told in *Daśamahāvidyā*, Her smile exceeds

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1. For a short account see ĀL. specially 9, and also 10, 36-42.
2. Arther Avalon, *Śakti and Śākta* (Ganesh & Co. 1965), pp. 604-608.
3. गतास्ते मञ्चत्वं द्रुहिणहरिरुद्रेश्वर शिवाः
   शिवः स्वच्छच्छायाघटितकपटप्रच्छदपटः ।
   त्वदीयानां भासां प्रतिफलनलाभारुणतया
   शरीरी शृङ्गारो रस इव दृशां दोग्धि कुतूहम् ॥ ĀL, 94
   In *Devī Bhāgavada* we have at one place (III, 3, 35,) that Śiva is her throne of rainbow hues, and in another place that Brahma, Viṣṇu, Rudra, Īśvara and Sadāśiva are five corpses under Her feet, standing for the five elements.
   ब्रह्मा विष्णुश्च रुद्रश्च ईश्वरश्च सदाशिवः
   एते पञ्च महाप्रेताः पादमूले मम स्थिताः ।
   पञ्चभूतात्मका ह्येते पञ्चावस्थात्मका अपि ।
   अहं त्वव्यक्तचिद्रूपा तदतीताऽस्ति सर्वथा ॥ VII, 40, 11-12.
4. पुरुषस्य यत् कर्तृत्वं तद् बुध्युपरागात् । बुद्धेश्च या चित्ता सा पुरुषसान्निध्यात् । एतदुभयं न वास्तवमित्यर्थः । यथाऽग्न्मयसौः परस्परं संयोगविशेषात् परस्परधर्मव्यवहार जौषाधिकी, यथा वा जल सूर्ययो परस्पर धर्मारोपस्तथैव बुद्धिपुरुषयोरिति भावः *Sāṁkhya Pravacana Bhāsya*, I. 164.

in sweetness all the *rasas*.[1] The production of *rasa* through reflected of the *rajas* in *sattva*, indicated here the is in keeping with theory of *rasa* as held by Abhinavagupta, Viśvanātha, and others, according to which *rasa* is delight in the soul of the nature of pure *sattva*, tinged with upādhi or accidents of objectivity or *rajas* and *tamas*.[2]

In *Yoga-Vāsiṣṭha* it is said that the Supreme Principle appearing as cosmic ego (ahaṁkāra), for creation, maintenance, and destruction, and for making of resolutions (like this is so and not so), and determinations, is Rudra. And Rudra has five faces as pervading the five senses.[3] And in *Ānandalaharī* the Goddess is invoked as the ego of Śiva.[4]

According to Sāṁkhya and generally the idealistic and theistic systems of Hindu thought, the senses and objects have developed in parallel series from the ego. Unlike Sāṁkhya system there is generally no sharp dualism in Śaiva-Śākta systems, and hence the ego is not foreign to the soul. Rather it is restricted consciousness, where it has become atomic (*aṇu*). Śiva by restricting his own consciousness till it becomes atomic becomes *Jīva* or individual self by his own power of obscuration called *tirodhāna*. And by His grace (*anugraha*), when this obscuration is removed, Jīva again becomes Śiva, who is Supreme Egoity (*Parama Ahantā*).[5]

In this sense Śiva with five faces resides in every man. This is also the esoteric meaning of the five Pāṇḍavas of *Mahābhārata*.[6] When the five Pāṇḍavas decided to marry Draupadī, but her father had a natural objection to it, Vyāsa appeared to convince Drupad that the matter was predestined. So he gave two explanations, perhaps because neither was felt to be convincing.

The first was that an accomplished and gifted daughter of a sage (who remains anonymous), nevertheless, got no suitable husband. So she did penance to please Śiva. When Śiva appeared to grant boon, in her eagerness, the damsel requested five time, "*Grant me a good husband*". So she was granted five husbands, and she was now born Draupadī.

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1. ताम्रविद्रुमबिम्बाधरोष्ठीममृतोपमां स्मितमाधुर्यविजितमाधुर्यरससागराम्। Daśamahāvidyā p. 69.
2. विलक्षणाकारसुखदुःखविचित्रवासनानुवेधोपनतहृद्यतातिशयसंविच्चर्वणात्मना भुञ्जते.....अस्मन्मते तु संवेदनमेवानन्दघनमास्वाद्यते। तत्र का दुःखाशङ्का। केवलं तस्यैव चित्रताकरणे रति शोकादिवासनाव्यापारस्तदुद्बोधने चाभिनयव्यापारः *Abhinavabhāratī* on *Nāṭya Śāstrī*, VI, 31. See also author's article *Aesthetics in India and West*, in *Anvikṣikī* April 1969.
3. यानि तस्यानुषक्तानि पञ्चज्ञानेन्द्रियाण्यलम्। तानि तस्य मुखान्माहुस्तद्रूपाणि सर्वतः॥ V, 80,12-22.
4. पुरस्तादास्तां नः पुरमाथितुराहोपुरुषिका AL, 7.
5. Gopinath Kaviraja, तान्त्रिक वाङ्मय में शाक्तदृष्टि (1963) p. 7 f.
6. Ādiparva, Ch. 196.

The second version is that Indra once saw a golden lotus floating down the Ganges. He proceeded to look for the source, till he arrived at Gaṅgotrī to find a damsel in the river, who was weeping and her tears, on falling in the water, turned into flowers. On inquiry about the reason for the lady's sorrow, Indra was asked to follow her to find it out himself. He was led to a peak of the Himālayas where Śiva as a young man was sitting in *siddhāsana* with a young woman, with all his senses engaged in love-dalliance with her. This appeared unseemly to Indra, who announced that he was Indra, the lord of the world. At this the divine being laughed and looked at him, on which Indra's body became stiff like a life-less tree stump. Then Śiva (Rudra) directed the lady to bring Indra to himself. At her touch Indra's body became flexible again and he fell to the ground. Then Śiva (Rudra) admonished him never again to be arrogant (full of egoism-*ahaṁkāra*), if he did not want to get paralized again, and directed him to enter a cave by removing a heavy stone obstruction. When Indra did so, he found four resplendent Indras imprisoned inside the cave.

Rudra directed that all the five Indras would have to be born on the earth, because of their actions (narrow egoism or arrogance), and assigned the lady, who was really Lakṣmī of heaven (Saci, wife of Indra ?), to be their wife on earth. On their pleadings, they were assured that after performing certain essential roles, they would return to heaven. In *Mārkaṇḍeya Purāṇa* is given an answer to the objection that a woman should have five wives, by an account that all the Pāṇḍavas were really born of the portions of Indra's glory (*teja*) that passed to Dharma, Wind etc. at different times due to misdeeds of Indra like misbehaviour with Ahalyā, who was the wife of his *guru* Gau'ama.[1]

This section with a strong Tantric aspect, and probably a laater expnatory ddition, has both a psychological and a metaphysical meaning.

[to be codtinued]

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1. पञ्चधाभगवानित्थमवतीर्ण शतक्रतुः
शक्रस्यैकस्यसापत्नी कृष्णनान्यस्यकस्यचित् ।

Mārkaṇḍeya Purāṇa, *V*. 23-25

U. N. Dhal

Churning of the Ocean and Goddess Lakṣmī

II

VIṢṆU PURĀṆA

The redactors of Viṣṇu Purāṇa took up the mythology from the Urkern of Padma-Viṣṇu in an unchanged form; the characters of Viṣṇu Purāṇa is mostly in the form of speech or hymns.

In the versions of Viṣṇu Purāṇa 1,9,142-145 the relation of Śrī with Viṣṇu is mentioned. When Viṣṇu assumes different *avatāras* (*avatāraṃ karoti*—V. 142) Śrī becomes his constant partner (*Śrīs tat sahāyinī*) : when Harī is born as Āditya (son of Aditi, Vāmana) Śrī takes the form of Padmā born of Padma 'lotus; when he is born as Rāma of the Bhṛgu race (Paraśurāma) she is Dharaṇī; while Viṣṇu takes up the *avatāra* of Rāghava (Rāma Candra) she is Sītā and Śrī is born as Rukmiṇī when Viṣṇu is born as Kṛṣṇa etc.

In other *avatāras* of Viṣṇu Śrī is his constant associate—*anyeṣu Cavatāreṣu Viṣṇoreṣā napavini*-144b. If Viṣṇu takes a celestial form Śrī appears as divine, if a mortal, she takes a human form; thus Śrī transforms her own person agreeably to whatever form Viṣṇu pleases to assume—*devatve devadeheyaṃ manuṣyatve ca mānuṣī/ Viṣṇordehānurūpāṃ vai karoti eṣātmanastanum//*145.

In the annals of Visnuism Viṣṇu takes different *avatāras;* but before Śrī was admitted into Visnuism, no *avatāra* of Śrī was mentioned; only when Śrī was accepted as the consort of Viṣṇu and his constant companion the *avatāra* concept of Visnuism was extended to Śrī, and like the different *avatāras* of Viṣṇu, Śrī had her own *avatāras* and followed Viṣṇu - in his corresponding *avatāras* as his constant companion.

The redactors of Viṣṇu Purāṇa 1, 8, 17-35 did not rest content simply by mentioning the constant companionship of Śrī with Viṣṇu in his different *avatāras* but they went a little far and tried to describe the constant partnership of Śrī with Viṣṇu as the complementary constituent of the universe and their all-per-

vāsiveness. Viṣṇu represents day, Śrī night, when Śrī is Bhūmi, Viṣṇu is Bhūdhara. While Viṣṇu stands for the gods like, Indra, Yama, Dhaneśvara, Varuṇa etc. Śrī represents their consorts like Indrāṇī, Dhūmornā, Ṛddhī, Gaurī etc. respectively. Śrī is the consort of Viṣṇu when Viṣṇu represents gods, man or animals; not only that, Śrī stands for the entire female principle and Viṣṇu the male aspect in the universe and nothing else is there except Śrī and Viṣṇu.

In the ancient Visnuism Viṣṇu[1] had certain powers and functions; he was thought to be the supreme lord of the universe and was the cause of creation, preservation and destruction of the universe (V. 36); and Viṣṇu pervades all the created beings etc. but when Śrī was united with Viṣṇu, she shared the different powers and functions of Viṣṇu. Like Viṣṇu she also took share in the function of creation, preservation etc. and both of them are present in all the beings :

tvaṁ mātā sarvalokānāṃ devadevo Hariḥ pitā /
tvayaitad Viṣṇunā cāmba jagad vyāptaṃ carācaram // 126

Śrī is the mother of all beings and Viṣṇu is their father; this world—animate or inanimate is pervaded by Śrī as well as Viṣṇu. The universe is peopled by Śri in her different forms benevolent or malevolent—

saumyāsaumyairjagad rūpaiḥ tvayai tat devi pūritam / 121.

Her very absence caused so much calamity to the three worlds that they were on the brink of ruin and her presence bestows all types of worldly pleasures and well-being in life. (Vs. 124-125) and when she casts her favourable look on one's treasures, cowpen, house, dresses, wife, children, cattle and jewels etc. one enjoys prosperity (Vs. 127-128). Even a base and worthless person is endowed with all excellent qualities due to her grace (V. 130) and becomes honourable, wise, prosperous and of exalted birth and hero of irresistible prowess and even the wise and the exalted is converted into worthlessness due to her aversion (Vs. 131-132).

By the time of composition of these versions Śrī, the goddess of prosperity, plenty, and well-being had attained the pinnacle of her glory and it was believed that her favour would bring prosperity, power, happiness and well-being in the society and her aversion would cause disaster for the individual and the society at large.

In this description Śrī does not appear as the Śakti of Viṣṇu normally, rather Brahmā, Viṣṇu and Śiva are mentioned as emanation of his Śaktis; however in other cases (Vs. 45, 74) it is not quite clear. Only at one place Śrī is men-

1. For detailed discussion on Visnu's powers and functions, refer Klaus Ruping, *Amṛtamanthana and Kūrmāvatāra*, Wiesbaden. 1970, P. 33f.

tioned as the Śakti of Gadādhara-Viṣṇu, the weilder of the mace—*avaṣṭambho Gadāpāṇiḥ śaktir Lakṣmīr dvijottama* / 29a.

The redactor of the Pd. version took the text Kernel from Pd - Vi version and added some mew materials, where the importance of Brahmā is accepted; but in other respects the versions of Pd and Viṣṇu run almost parallel. When Śrī rose out of the Ocean, all the gods including Indra, wanted to have Śrī as their bride (*Kanyām abhilaṣanti* 65); Brahmā offered Śrī to Vāsudeva in consideration of his greedless service.

It is evident that the redactors of Pd version have been influenced by the cult of Brahmā and as a result they have tried to place Brahmā higher than Viṣṇu, and all the gods and demigods are put into the subordinate position.

The Mythology in the Bhāgavata Purāṇa

The Bhāgavata Purāṇa deals with the same myth in a very long and exhaustive manner devoting eight chapters (8, 5, 15-8, 12, 47); but it is evident from the versions of the Bhāgavata Purāṇa that the tradition[1] preserved by Pd-Vi was well-known to the redactors of Bh. P. who have tried to restate it according to their own fashion.

The tradition recorded in the Bh. version assigns two causes for the churning of the Ocean—firstly the gods were defeated by demons; secondly the three worlds together with Indra were bereft of Śrī due to the curse of Durvāsā. As a result sacrifices and other religious ceremonies, and such other righteous deeds were ceased to be performed; so the gods approached Brahmā for help, who ultimately went to Viṣṇu.

The loss of Śrī due to the curse of Durvāsā and its terrible consequence was the main motif for the myth in the Pd-Vi version but the Bhāgavata version does not lay so much importance on the loss of Śrī, so it becomes the secondary motif and the defeat of the gods in the hands of the titans occupies the first position. Śrī who occupied the most important position in the description of the Pd-Vi version does not remain so in the Bh. version, instead Viṣṇu is given more prominence in the description.

Like the version of Pd-Vi, it narrates the preparation for the churning proper, where Viṣṇu plays the vital role for the recovery of amṛta and other

1. Compare *Bh.* 8,5,6- *Vi.* 1,9,26a & 27a; *Bh.* 8,5,25b- *Vi.* 1,9,39b; *Bh.* 8,6,22f- *Vi.* 1,9,77,78 & 81b; *Bh.* 8,7,11f- *Vi.* 1,9,89-91; *Bh.* 8,8,10-16- *Vi.* 1,9,102-104; *Bh.* 8, 8, 28 f - *Vi.* 1, 9, 106 f. etc.

entities, and as a result of churning the following objects emerge—(1) the dreadful poison, (2) the cow which the Agnihotrins accepted for their sacrifices, (3) white horse, which the demon king Bali expressed his desire for, (4) next to the horse arose the elephant Airāvata, (5) Jewel Kaustubha, (6) the Pārijāta tree, (7) Apsarasas, (8) Śrī, (9) Vāruṇi, (10-11) Dhanvantarī holding a jar of amṛta in his hand (Bh. 8, 8, 1-35).

Goddess Śrī who rose as the eighth entity from the churning of the Ocean, did not occupy such a glorious position as she had in Pd-Vi, but her description of the Bh. differs from Pd-Vi. and here it has undergone elaboration and addition: When Śrī rose out of the ocean all the calestials, Asuras and human beings enamoured by her grace, complexion, beauty and elegance cherished the desire for her company. Indra brought a wonderful seat for her, all the sacred rivers brought water in golden jars for her bath; Bhūmi, the Earth, brought for all the *oṣadhis*; the cows brought her five auspicious articles, the spring season-incarnate brought fruits for her and the sages prepared for her ablution accompanied by music and dance by different heavenly beings; after her bath by the elephants of the quarters the Ocean presented her two pieces of yellow silken raiments; Varuṇa brought her the garland of Vaijayantī, and Viśvakarmā the wonder dresses, Sarasvatī a beautiful garland, Brahmā a blossomed lotus and serpents, the Kuṇḍalas. With these dresses she appeared exceedingly charming and searched for a consort (Bh. 8, 8-18).

As the goddess of beauty, prosperity and well-being, she was in search of eternal partner, blessed with all the best qualities. Those who had asceticism lacked self-control, and those who are immortal had to depend upon others. She found piety without compassion, renunciation without salvation. Though lord Śiva combines in him many ideal qualities still he was inauspicious. Thus she was at a fix to find out a suitable companion for her, and at last she selected Viṣṇu as the fittest groom for her.

In this narration, the composer had the glory and greatness of Viṣṇu in his mind. In order to establish Viṣṇu's superiority, all others—ascetics, warriors and gods have been given lower status. As a consequence the supremacy and greatness of Viṣṇu has been established; but the predominant role played by Śrī in the Pd-Vi version is eclipsed by Viṣṇu, and Śrī is merely depicted as the worthy consort of Viṣṇu; and it is only when she is united with Viṣṇu she plays the role of the creator and nourisher of the three worlds along with Viṣṇu. Thus Śrī is subordinated to Viṣṇu in her position and power, and remains only as the benevolent companion of Viṣṇu.

Further development of the myth

In the versions of Pd-Vi Śrī becomes the main motif of the myth and occupies the most important position. In the *śravaṇaphala* of Vi. 1, 9, 147 & 149 it is stated that those who recite the *Śrīstava* 'eulogy of Śrī' uttered by Indra, Alakṣmī, the goddess of ill-luck would never reside in their houses and this *Śrīstava* is a source of prosperity and if read for all time to come, forbids Alakṣmī, the goddess of misfortune and calamity.

In subsequent stages of development, Śrī develops her full stature as the goddess of allround prosperity and side by side with this we also notice the development of the concept of Alakṣmī, the goddess of ill-luck and destruction. Thus after the churning of the Ocean, we find the simultaneous development of two divinities—Lakṣmī and Alakṣmī.

A. Development in Viṣṇu's texts

1. Viṣṇudharmottara Purāṇa 1, 40-43

The Viṣṇu Purāṇa version has clear impact on the version of the myth in the Vidh. In the present text the redactors have tried to narrate the myth through four chapters - chs. 40-43. The chapter 40, 6ff points out that as a result of churning the entities like (1) Poison, (2) Candrakalā, (3) Kaustubha, (4) the horse, (5) Surā, (6) Apsarā, appeared and the chapter ends with the emergence of the goddess Lakṣmī and her ceremonial ablution in the manner of the Viṣṇu Purāṇa. The chapter 41 which prominently deals with Śrī and her identification with the great account of beings, glorifies Śrī as the Prakṛti and Viṣṇu as Puruṣa (verse-10a) and like Viṣṇu Purāṇa version (1, 8, 22ff) Śrī and Viṣṇu are identified with different pairs of gods.[1]

The identification with complete pairs of gods and other objects continues till verse of the same chapter (Ch. 41), but from the verse 11ff, the portion of identification corresponding to Viṣṇu[2] is omitted, so that only the similar position

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1. Compare - *Svāhā* - Hutāsanā - Vdh. 1,41,4a - Vi. 1,8,22b;
   dhūmrorṇā—yama 1.41,4b—*Vi.* 1, 8, 27a;
   gaurī—Varuṇa — *Vdh.* 1, 41, 5b—*Vi.* 1, 8, 28a;
   dakṣiṇā—Yajña—Vidh 1.41, 8a—*Vi.* 1, 8, 20a;

2. Compare—*Kānti—Vdh.* 1, 41, 11b—*Vi.* 1, 8, 25a;
   dhṛti—Vdh. 1, 41, 11b & 14b—*Vi.* 1, 8, 25b;
   prabhā—Vdh. 1, 41, 11b—*Vi.* 1, 8, 23b;
   Vāṇī—Vdh. 1, 41, 12a-*Vi.* 1, 8, 18a;
   tuṣṭi-Vdh. 1, 41, 13a—*Vi.* 1, 8, 19a;
   nadyaḥ—Vdh. 1, 41, 13b—*Vi.* 1, 8, 32a;

of Śrī is left with, and goddess Śrī, as the essence of and upholder of all things in nature, is described—

tvayā sarvam idam vyāptaṃ trailokyaṃ sacarācaram / 11a

In addition to that Śrī is identified with different goddesses, human beings and other objects; the female divinities like Sarasvatī, Kātyāyanī, Gaṅgā Sinivālī, etc. have been described as different forms of Śrī (Vs. 12-19) Śrī is Rājaśrī among the Kings, Brahmaśrī among the Brahmarṣis, Puṣpaśrī of the forest and Phalaśrī of the trees and among warriors she is Jayaśrī and in the heaven she is Svargaśrī (Vs 20–23) among Karṣaka 'prosperous agriculturist' she is *Vṛṣṭi* on earth and Sītā of abundant crops (V-25) and her pervasiveness in all the objects leading to prosperity and well-being in one's life is mentioned. And like Viṣṇu, Śrī surrounds the whole world–(Vidh. 1, 41, 32; cf, Vi 1, 9, 126b). The Viṣṇu Purāṇa version only tried to depict the *avatāras* of Śrī as the partner of Viṣṇu in his different forms, but because of preference for the goddess Śrī, the redactor of Vidh has gone to the extent of describing the exclusive incarnations of Śrī through different ages.

During the period of Svayambhuva, Śrī appears as the daughter of Bhṛgu, and in the period of Svaroci she is born of Hutāśana 'fire'; Śrī originates from water in the period of uttama and during the period of Tamas (Manu) from Bhūtala 'the abys of the earth' and Śrī has to spring from Bilva and Utphullaka-mala 'full blown lotus' during the period of Raivata and Cākṣuṣa, but during the age of Vaivaśvata she emerges from Kṣīrābdhi the milk-ocean; thus she appears in different forms in different ages (Vidh. 1, 41, 33-86).

All these make it clear that the redactor of Vidh started with the scheme of Vi, but as he was interested in the goddess Śrī, he tried to describe the glory and greatness of the goddess in more elaborate manner. It is evident that the cult of Śrī which started with the Vi version reached its culmination of glory during this period so the redactor had tried to narrate her in such a colourful way to show her supremacy, power and omnipresence or all pervasiveness over all the objects of nature.

2. *Brahma-vaivarta Purāṇa and Devī Bhāgavata Purāṇa*

The texts of Dbh. 9, 39-41 dealing with the myth runs almost parallel with the versions of Br. V. 2, 35-39, and it is evident that the redactor of this portion of Dbh. might have followed the text tradition of Brv. which is an earlier work.

As the redactors of Brv 2, 35-39 and the Devībhāgavata 9, 39-42 deal with the significance of the goddess Lakṣmī they designate these chapters as Lakṣmyu-

pākhyāna.[1] In course of description of Lakṣmī, the redactors insert the myth of the churning of the ocean for the recovery of Śrī, Amṛta etc.

The Lakṣmyupākhyāna states—In the beginning of creation, a Devī appeared from the left side of Kṛṣṇa Paramātman 'supreme spirit' in the Rāsamaṇḍala the arena of dance; she looked exceedingly handsome, of a dark blue colour; this Devī at the will of the god divided herself into two parts—both equal in beauty and splendour; she, who appeared from the right side of that Devī is named as Rādhā and Mahālakṣmī came from the left side-Brv. 2, 35, 10a Dbh. 9. 39, 9b. When Mahālakṣmī and Rādhā, both of them wanted the same Kṛṣṇa as their partner, Kṛṣṇa divided himself into two parts—from his right side originated *dvibhuja* 'two armed' Kṛṣṇa and the *caturbhuja* 'four armed' Nārāyaṇa came from his left side. Then Kṛṣṇa made-over Nārāyaṇa to Mahālakṣmī and the two armed Kṛṣṇa accepted Rādhā as his consort. The four-armed Nārāyaṇa went to Vaikuṇṭha with Mahālakṣmī and this Mahālakṣmī assumed different forms by her yogic powers—

Mahālakṣmīśca yogena nānārūpā babhūva sā //

Brv. 2, 35, 16a-Dbh. 9, 39, 15b. In order to harmonise her *avatāra* as Sindhukanyā with her other forms, the legend of the churning of the ocean has been introduced.

In ancient days due to the curse of Durvāsā on Indra, the goddess became furious and relinquished heaven. Out of pain and sorrow and merged with Mahālakṣmi in Vaikuṇṭha, then at the behest of Nārāyaṇa Lakṣmī incarnated as Sindhukanyā—

Kṣīrodasāgare janmā Kalayā ca labheti ca // Brv. 2, 38, 55b
Dbh. 9, 41, 51b

Due to the loss of Lakṣmī, the gods were very much distressed and their throats, palates and lips were dried up (Brv. 1, 36, 7—Dbh. 9, 40, 6b). The gods accompanied by Bṛhaspati went to Brahmā, they all went to Kṛṣṇa-Viṣṇu, the lord of Vaikuṇṭha for help; Viṣṇu advised Brahmā to churn the Kṣīroda Ocean and to deliver Lakṣmī to gods.

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1. In the introduction to that group of chapters dealing with the goddess it is said—*adhunā śrotumicchāmi Lakṣmyupākhyānam Īśvara* // Brv. 2, 352—Dbh, 9, 39, 2 and the end of those chapters it describes—*ityevaṃ Kathitaṃs arvaṃ Lukṣmyupākhyānam uttamaṃ* / Brv—2, 38, 63—Dbh. 9, 41, 59; but Brv mentions in the colophon of these five chapters (2, 35-39) as *Lakṣmyupākhyānam*.
Agni Purāṇa (Ch. 3) deals the same myth in short and pithy manner, but the motif behind it is made clear; recovery of amṛta and the goddess Lakṣmī attributed as causes of the Churning of the Ocean.
amṛtārthe ca Lakṣmyarthe.

mathitvā sāgaraṃ Lakṣmīṃ devebhyo dehi Padmaja ||

Brv. 2, 38, 56b- Dbh. 9, 41, 52b.

When the gods and the titans churned the Kṣīroda ocean—(1) Dhanvantarī, (2) Amṛta, (3) Uccaiḥśravas, (4) Jewels, and (5) Airāvata came out successively and at last Śrī appeared from the Ocean; No sooner she got up from the ocean, she presented a Vanamālā garland of wild flowers to Sudarśana-Viṣṇu.

.....prāpur Lakṣmīṃ Sudarśanaṃ ||
Vanamālāṃ dadau sā ca Kṣīrodaśāyine mune |
sarveśvarāya ramyāya Viṣṇave Vaiṣṇavī satī ||

Brv. 2, 40, 59b-60 - Dbh. 9, 41, 55b-5b.

subsequently when she was praised and worshipped by gods, she was pleased enough to cast a favourable glance towards the gods to free them from their curse (*brahmaśāpa vimocane*—Brv. 2,40, 61-Dbh. 9, 41, 56b; Thus due to the grace of Śrī only, the gods got rid of the curse of Durvāsā and due to the boons of Brahmā, they got back their own possessions from the demons.

Like earlier versions of the myth here also Lakṣmī is identified with different divinities of the heaven, she is present in the moon, and in the sun, in the ornaments jewels, king and the queen, on earth, charming women, in fruits and all kinds of crops, in the idols, in the auspicious *ghaṭas* dedicated to the gods, in the branches of trees and the new rain cloud etc. (Brv. 2, 35, 21-24-Dbh. 9, 36, 16 ff); thus in some form or other Lakṣmī is present in the three worlds and all those bestow glory, greatness and prosperity are a form of her; she is wealth-incarnate *sarvasaṁpat svarūpiṇī*-Brv. 2, 39, 54a-Dbh. 9, 42, 543)
and presiding deity of wealth (*sampattyādhiṣṭātṛ devī*—Brv. 2,39, 56b-Dbh. 9,42,55
and of crops *śasyādhiṣṭhātṛ devī*—Brv. 2, 39, 57a—

so without her all the worlds turn dry and dreary; the living beings remain like corps-

yayā vinā jagat sarvaṃ bhasmībhūtamasārakam |
jīvanmṛtaṁ ca viśvaṃ ca śavatulyaṁ yayā vinā ||

Brv. 2, 39, 63-Dbh. 9, 42, 61

She is more than the mother of all beings; a child can thrive without the support of the mother but none can exist in this world without her grace; she is the source of *dharma, artha, kāma* and *Mokṣa-dharmārtha kāma mokṣaṇāṃ tvaṃ kāraṇa rūpiṃ |* Brv. 2, 39, 65b – Dbh. 9, 42, 62b. She is all-pervasive and nourisher of the three worlds; the curse of Durvāsā is not only the cause of her fury; Lakṣmī does not reside in those houses where no conch shells are blown or present, no Tulasi trees are grown, where there is no worship of Śiva or Śiva, Viṣṇu and

not properly treated with and people don't follow the rules of light conduct are prescribed by Śruti and Smṛti etc.

The status of Lakṣmī was elevated to such an exalted position that even Nārāyaṇa—Viṣṇu, Brahmā and Śaṅkara etc. are brought down to subordinate position and were described to have honoured and worshipped her. Brv. 2, 35, 25-Dbh. 9, 39, 24b, 25a.

Vaikuṇṭhe pūjitā Sādau devī Nārāyaṇena ca /
Dvitīye Brahmaṇā bhaktyā tṛtīye Śaṅkareṇa ca //

Pd. Brahma Khaṇḍa and Pd. Uttarakhaṇḍa

In the Brahma Khaṇḍa (4, 8 - 10) and Uttarakhaṇḍa (6, 259 - 260) of Padma Purāṇa, the same myth is narrated and both the versions tally with one another to a greater extent with slight changes here and there.

The loss and recovery of Śrī is the main motive of the myth here. Besides Śrī, the development of Alakṣmī, the personified unluck is narrated.

When Śrī disappeared due to the curse of Durvāsā, the three worlds were afflicted by poverty hunger and thirst *Kṣutpipāsārditā sarve*— Pd-4,8,18 - Pd. 6,259, 15-17), there was no rain; all the reservoirs of water were dried up, and as a consequence, trees and plants dried, withered and were deprived of fruits and flowers. Thus the three worlds were bereft of wealth and were afflicted by suffering *nā lokitā jaganmātrā duḥkhabhāgina eva hi-* 259, 30a. when the gods approached Viṣṇu for succour, he advised them to churn the milky Ocean to Śrī Lakṣmī.

Kuruṣva manthanaṃ devāḥ daityagandharvadānavāḥ
utpādyate ca sā Lakṣmīr jagatsaṁrakṣaṇāya vai /
tayā dṛṣṭā mahābhāgā bhaviṣyatha na saṁśayaḥ //
Pd. 259, 43; 4, 8, 21-22a.

For the recovery of Lakṣmī (*utpādanārthaṃ Lakṣmyāścauk* 61,60, 6a) the churning of the ocean started on the auspicious (Śuddha) Ekādaśī day; the sages and seers fasted on that day eulogized Śrī with Śrīsūkta and counted Śrīmantra; the wise Brahmins recited the thousand names (*sahasranāma-paṭhanaṃ*) of her. On Ekādaśī came out Kālakūṭa Alakṣmī and others, but on the dvādaśī day early in the morning, Lakṣmī emerged out of the milky ocean (Pd. 4, 10,2-Pd-232,39a-41a).

When Lakṣmī appeared before the gods, they were delighted at her presence, the *paṭaha* was played; the Sylvan deity showered flowers, the Gandharvas sang and the Apsaras danced before her; four heavenly elephants appearing like silver mountains sprinkled water over her head. The gods after placing the mountain

Mandara at the proper place approached Śrī and recited her thousand names and counted Śrīsūkta (*Ibid* V. 57a), the gods then requested Viṣṇu to accept her as his spouse—*gṛhāṇa devīṁ sarveśa mahiṣīṃ tava vallabhām /*

jagatsaṁrakṣaṇārthāya Lakṣmīm anapagāminīm //

Pd; 6, 6, 260, 64 Pd-4, 10, 11.

When Śrī was united with Viṣṇu, the gods and sages headed by Brahmā brought a seat bedecked with pearl and jewels dazzling like the morning sun (Pd. 6,260-67), placed Lakṣmī and Viṣṇu over it. They brought water in the golden vessel and started their *abhiṣecana*; both the divinities were dressed, decoated with flowers and ornaments and were worshipped with incense, flowers, fruits and lamps; the seers praised her with Śrīsūkta; thus worshipped and praised, Śrī was pleased enough with the gods and due to her grace all were blessed with wealth, happiness and well-being (Pd. 6,260-75).

In the above versions Śrī is not only described as the constant partner of Viṣṇu but also she is benefactress of all; lord and mother of all beings (Pd. 6, 260-46-47) and protectress of all (Pd. 4,10,8b,7b). She is the mother of gods like Rudra and others—*mātā Rudrādidevānāṃ* (Pd. 6, 131, 61),

Just like Indra in Vi version, here the gods beseech her for two boons-firstly, she should remain with Viṣṇu as his constant companion—

Viṣṇor vakṣasthale devī bhava nityānapāyinī // 60b

and in their second boon she was entreated not to leave the three worlds—

trailokyaṃ na tvayā devī tyājyaṁ hi paramo varaḥ // 61b.

Thus her association with Viṣṇu and her importance as the preserver of the three worlds have been clearly hinted at, and she is finally admitted into the Vaiṣṇava pantheon. She has grown in importance and glory and then Viṣṇu is said to be in a position to confer boons only.

Because Śrī rose out of the ocean on Dvādaśī day, this tithi is considered auspicious for her. Those who worship her on Dvādaśī day with Viṣṇu are released from the shackles of birth and death and attain the place of Viṣṇu (Pd. 6,260-56-7).

The alternate setting of the myth in Saivaite texts

1. Liṅga Purāṇa 2, 6

The Liṅga Purāṇa version (2,6,3-4) while referring to the creation of Viṣṇu says that the one part of his creation consists of Vedas, Vedic religion, the Brahmins, and goddess Śrī Padmā while goddess Alakṣmī and the people who are beyond the pale of Vedic religion constitute the other part of his creation. In the

others, where the guests of honour are offended and where the followers of Viṣṇu subsequent stage of development, the redactor of Liṅga Purāṇa mentions the myth of the churning of the ocean to show the birth of Alakṣmī and Lakṣmī from the ocean. When the ocean was churned, first of all emerged the world-destroying poison Kālakūṭa, and out of that Kālakūṭa poison originated Jyeṣṭhā devī of Alakṣmī; then from the milky ocean goddess Lakṣmi. Instead of going into details of the myth, the redactor has dwelt on the development of goddess Alakṣmī only than anything else; and shows his special favour for Alakṣmī.

2. *Skanda Purāṇa* (*1, 1, 8, 128-1, 1, 12*)

The texts of Skanda shows the final stage of development of the myth. In it the same myth is put in an elaborate and exhaustive manner, and it is introduced chiefly to show how Śiva drank the poison.

While certain group of texts put the curse of Durvāsā for the loss of Śrī for which the ocean was churned; the Skanda Purāṇa version alters it thus: While Indra was in Devasabhā surrounded by his followers, Bṛhaspati, the preceptor of gods happened to visit that place. At the sight of his august presence others paid their due reverence except Indra who due to haughtiness did not honour Bṛhaspati; as a re ult, he felt offended and left that place abruptly with his followers, When Indra was reminded of his faults, he was helpless; as a result, the gods were defeated by the demons; goddess Śrī, Airāvata and Uccaiḥśravā fell into the ocean —

devī tirodhānagatā babhūva kamalekṣaṇā / 18b
airāvato mahānāgas tathaivoccaiḥśravā hayaḥ // 19a.
x x x x
puṇyabhāñji ca tānyeva patitāni ca sāgare / 20a

So Indra and other gods became *niḥśrīka* and such a sad plight was due to the disrespect to one's preceptor *guroravajñayā rājyaṃ gataṃ te balasūdana* / Sk. 9, 10a when gods approached Viṣṇu, he advised them to make truce with the demons and churn the milky ocean. As a result of churning different objects came out of it.

The number of entities emerging out of the ocean varies from one text to the other; unlike other texts in the Skanda Purāṇa version, the number rises to the maximum being eighteen. The following products came out, viz ; (1) the poison Halāhala; Śiva drank it to save all from the terrible disaster and the text dedicates a full chapter for it, (2) the moon, (3) Surabhi, (4) Pārijāta, (5) Cūta, mangotree, (6) Santānaka, heavenly flower, (7) Kaustubha, (8) Uccaiḥśravas, (9) Airāvata, (10) Madirā, (11)-(15) Plants named Vijayā, Bhṛṅgī, Laśunagrñjana,

Dhatūrā and Puṣkara, (16) Goddess Lakṣmī and (17-18) Dhanvantarī with the bowl of amṛta.

The goddess Lakṣmī rises as the sixteenth entity out of the ocean and the redactor names the chapter after Lakṣmī—*samudramanthanākhyāne*

Lakṣmīrprādurbhāvor nāmaikādaśo'dhyāya //

Lakṣmī is decorated with the lotus with its stems, she is covered with different types of ornaments and dresses; the royal umbrella protects her head. She rides on a white elephant—*pāṇḍurā gajamārūḍhāṃ* (11, 67a) and holds a garland of heavenly flowers mixed with jasmine; she stretches the garland on Viṣṇu's breast and stands beside his left side. Her very pleasing look cast on the gods bestow upon them property and well-being, but due to her disfavour the titans become *niḥśrīka*. Joy and merry-making continues among the gods due to the union of Lakṣmī with Viṣṇu—

Goddess Lakṣmī is here put as the lord of all (*bhuvanaikanāthā*) and the mother of all beings and she is identified with different divinities like Vaiṣṇavī, Yogamāyā, Siddhi, Ṛiddhi etc. and with different branches of studies like Anvikṣikī, Brahmavidyā etc.

To sum up : The myth of churning of the ocean is very popular and has been accepted by almost all the epics and Purāṇas where different objects and entities originate from the ocean through the process, but the motif behind it differs from one text to the other. When one group of texts like the Rāmāyaṇa, the Mahābhārata, Matsya etc., put the recovery of amṛta as the cause of churning, the other group of texts viz: Viṣṇu-Purāṇa, Padma Purāṇa, Viṣṇudharmottara Purāṇa, etc. ascribe the recovery of Goddess Lakṣmī as the sole cause of it and try to mention the severe catastrophe befalls due to her disappearance; but Purāṇas like Bhāgavata and Agni etc. try to insert both as the causes of the myth. In the early stage, the urkern of the myth was there in a short and simple form; when redactors of the epics and the Purāṇas came they took it up and tried to recast it to suit their purpose. In the earlier group of texts we find Lakṣmī orginating from the churning of the ocean as a divinity, pure and simple without any embellishment; but in later period when she attained the pinnacle of her glory, the redactors accepted her as the sole cause, nay, the only cause of the myth, as a result we come across such colourful description of her person while emerging from the Ocean.

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8. *Padma Purāṇa* (Pd) A. S. S. Poona, 1893-4.
9. *Bhāgavata Purāṇa* (Bh), Varanasi 1963
10. *Viṣṇudharmottara Purāṇa* (Vdh). Venkateswar Press, Bombay 1913.
11. *Brahmavaivarta Purāṇa* (Brv) A. S. S. Poona 1935.
12. *Devī Bhāgavata* (Dbh), Pandita Pustakalaya, Varanasi 1969.
13. *Liṅga Purāṇa*, Calcutta 1885.
14. *Skanda Purāṇa* (Sk), Venkateswara Press, Bombay 1910.
15. *Agni Purāṇa*, Ed. M. C, Apte, A. S. S. 41, Poona, 1957.

Satya Prakash Singh

Problem of Extricating the Real from the Mythical in the Ṛgveda

The Oxford English Dictionary defines myth as "A purely fictitious narrative usually involving supernatural persons, actions or events and embodying some popular idea concerning natural or historical phenomena." In contradistinction to myth, it explains the real as "Having an objective existence; actually existing as a thing." The Dictionary also notes the wider sense of the word when it gives the alternative meaning as "Actually existing or present as a state or quality of things; having a foundation in fact; actually occurring or happening." It takes into account the philosophical meaning of the word too when it observes: "In philosophy applied to whatever is regarded as having an existence in fact and not merely in appearance, thought, or language, or as having an absolute and necessary, in contrast to a merely contingent existence."

Now the question is whether the Ṛgveda or, indeed, the Veda as such, is a book of myths or of realities. There have, in fact, been views coming from time to time which asserted themselves unreservedly either this way or that way. For, the traditional view in this regard is that the Veda is purely a book of knowledge revealed by God to a chosen few of the seers and that even the world is structured on the pattern provided by it. If this is true, each and every idea contained in the Veda would be really real, and each and every object or event, referred to by it, would be a reality.

A diametrically opposite viewpoint is taken by the modern empiricist who regards the Saṁhitā as a mere collection of fanciful songs sung at leisure by the shepherd, the cowherd, the artisan, the cultivator, the priest, the warrior and the like. According to this view, since the Vedic poet was very much conscious of his surroundings and times, he, while making his fanciful fabrications, has unintentionally come to embody in his creation some references to his real place of habitation, associated objects, passing events and striking ideas. It is this unintentionally adduced circumstantial material which, in this view, is of real

worth in the Saṁhitās while the rest is merely "sound and fury signifying nothing."

When called upon to make an assessment of these two polar views, what we can say assertively is that, contrary to the first view, what we actually find in the Saṁhitās is a definite reference to a certain phase in the life of our country or, indeed, in the history of civilization. There are in them lively accounts of a certain people leading a certain mode of life. Minute study of these references and accounts has, of course, given us a vivid idea of that phase. In this regard, there is probably no other source of historical material available to us so far which is so comprehensive and varied. As such, any effort to liquidate this whole material into certain cosmological formulae and accounts is just a misdirected endeavour exposing complete lack of the historical sense. In fact, since this material has come to be adduced in the Saṁhitā quite unintentionally, it lies there very much in its pristine purity and is therefore quite reliable. Much research has already been done in this field and much more needs still to be done.

But to take a view of the whole phenomenon from the opposite side, it seems equally uncatholic and unimaginative to brush aside everything, except what is deemed to be historical, as puerile prank of the primitive mind. Preservation of historical references was by no means the primary incentive before the people who took so much trouble in committing this vast text to memory and transmitting it from generation to generation. It is, therefore, imperative to see if we can extract anything else from the Saṁhitā which may be of some worth to us. In order to do this, it will be useful if we take into account the work done by some anthropologists, linguists and psychologists and see if it can be helpful in extracting a certain meaning from what is ordinarily dismissed as useless.

James George Frazer, in his monumental work *The Golden-Bough* has sought to establish the origin of myths in certain ideas prevalent amongst primitive people which he calls magical Just as the magician produces something obviously in violation of the law of causality, maintains Frazer, even so the primitive man made associations between things which really were impossible. Thus he ascribed consciousness to inert forces in nature and induced those imaginary beings to do a lot for himself by means of incantations "Magical rites", he observes, "are all mistaken applications of one or other of two great fundamental laws of thought, namely, the association of ideas by contiguity in space and time." In his view, "The principles of association are excellent in themselves and indeed absolutely essential to the working of the human mind." "Legitimately

applied" he continues, "they yield science; illegitimately applied they yield magic, the bastard-sister of science."[1] Thus, according to him, myth is a primitive science which has gone the wrong way and is, therefore, of no use today. This view of myth was evidently presupposed by some of the early Vedic scholars who translated the word *mantra* as 'magic' and sought to explain away the entire Vedic thought as magical in nature.

Another attempt in this direction was made by E. B. Tylor who, in his *Primitive Culture*, proposes the theory known as animism. According to Tylor, the phenomena of death, dream and trance are quite sufficient to have convinced the primitive mind to infer the existence of a phantom along with life in each living being. Since belief in such phantoms is wide-spread even today among primitive societies living in complete isolation from one another, such a belief must be regarded as fundamental to the human mind. It is due to belief in such phantoms, argues the animist, that the entire nature has been made animate by primitive people. Hence the origin of mythical beings. This theory has widely been used in interpreting Vedic myths. If this account of the origin of myths is correct and is applicable to Vedic myths as well, the latter cannot be regarded as anything but obscure fabrication of ideas founded on a single belief which in itself was engendered by the petty logic of the primitive philosopher.[2]

Another approach to the understanding of the reality of myths, particularly of the Vedic ones, was made by Max Müller around the midde of the last century. It is based on primitive people's calling a particular object by several names. Use of synonyms is, of course, a characteristic feature of old languages. Synonyms, however, give rise to homonyms. Owing to this tendency, a single word in a particular language came to signify several objects. Consequently these objects, howsoever diverse actually, were closely associated with one another mostly as brothers and sisters, or as parents and children. At the same time, it was also possible that when several names came to be associated with a single object, the latter came to be supposed to have several personalities within it which, when separated from one another, came to form a galaxy of beings interrelated and yet independent of one another. Max Müller calls this confusing tendency of language as "disease of language." Thus, in his view, myth is a confusion of mind created by "the disease of language".[3] As a grand illustration of this

1. James George Frazer, The Golden Bough, Part I (3rd ed. New York, Macmillan Com., 1935) p. 220.
2. Ernst Cassirer, The Myth of the State (Yale University Press; 1961), pp. 10-13.
3. *Ibid.*, pp. 18-22.

confusion, he shows how the phenomenon of light constitutes the single foundation on which is fabricated the entire mansion of the Vedic mythology comprising a vast array of stories, anecdotes and events and involving a large number of beings. According to him, different combinations of light and shade in the universe assumed the form of gods and goddesses with their fantastic feats in the imagination of the Vedic people. Now, if this view is correct, Vedic mythology would be nothing but a product of linguistic aberrations combined with the primitive people's crude observations of the phenomena of light and darkness. This viewpoint has been taken particularly in the study of linguistic and astronomical data in the *Saṁhitā*. But it has led ultimately to the reduction of the whole stuff of Vedic thought to mere aberrations, partly linguistic, partly visual and partly conceptual.

Another attempt to account for the origin and nature of myth was made on the basis of the physiological theory of emotion evolved by James and Lang in the beginning of the present century. This theory reverses the common sense sequence of psychological and physiological functions in an emotional state. Ordinarily it is held that we cry because we are sorry, strike because we are angry, tremble because we are afraid. But, according to James, it is more rational to hold that "we feel sorry because we cry, angry because we strike, afraid because we tremble."[1] It was under the impact of this theory that anthropologists began to realize the pre-eminence of rites in the development of myths. Earlier it was believed that rites resulted from actualization of myths. But now the order is reversed. It began to be asserted that myths originated in the performance of rites.[2] Application of this theory to the Vedic phenomenon resulted in the view that the entire Vedic mythology is an epic representation of the drama of sacrifice, that the Vedic mantras were composed only as accompaniment of ritual acts. Sāyaṇa's interpretation of the Veda is practically a confirmation of this view. If this view is correct, the Vedic Saṁhitās are nothing but purely sacerdotal compositions made to the tune of sacrificial acts. Accordingly all the beings of the Vedic mythology would be only bye-products of ritual acts of the primitive.

Another interpretation of myth is offered by Sigmund Freud in the form of his theory of the unconscious. According to him, the unconscious consists of suppressed infantile desires which assume the form of Father-complex and Oedipus-complex. The Father-complex arises from the child's unfulfilled desire to kill his father, while the Oedipus-complex is born of the unfulfilled desire to marry one's mother. In Freud's view, while these complexes result in

1. William James, The principles of Psychology (New York, 1890) p. 449.
2. Ernst Cassiner, The Myth of the State, pp. 26-28.

neurosis in the modern individual, they gave rise to myths in the primitive people. Sex is the primary force behind both the desires and the consequent complexes. Thus, according to Freud; the unconscious's attempt to get fulfilment of its suppressed desires for sex and that too in the form of incest, is the real fact behind all myths whatever. Although this theory has not been applied with any thoroughness so far in the interpretation of Vedas, a few stray references in the Ṛgveda appear to go in support of it. In the first place, the Hymn of creation puts *kāma* as the first product of the mind as well as of the cosmic creation.[1] A freudian would well be tempted to take *kāma* here in the sense of desire for sex. Secondly, in the Hymn to Devaḥ, Aditi is said to be the mother, the daughter and probably also the wife of Dakṣa, and thus to have given birth to the Gods. But, apart from these and a few other instances, which all are explicable in a much better way, otherewise, there is not much ground for the freudian theory in the Ṛgveda. Moreover, such a comprehensive phenomenon as mythology, whether Vedic or non-Vedic, cannot be explained in terms of any one of the desires, to the exclusion of the rest.

But if Freud's theory in itself has not much potential for explaining the nature of Ṛgvedic myths, it, by the way, has rendered a signal service to the understanding of myths by evoking the Jungian theory which is one of the latest and most significant contributions to the science of mythology. Besides the personal unconscious, which is taken by Freud to be the whole of the psyche behind the conscious mind, Jung conceives of an impersonal unconscious which is supposed to be racial in origin and universal in purview. It is said to comprise archetypes which are racial tendencies assuming definite forms in the unconscious of each and every human individual. Irrespective of the cultural backgrounds of the individuals, these archetypes almost, common in all the human individuals of the world. Being basic tendencies, these archetypes have been seeking to come to the fore in the conscious mind from the very beginning. Since they are extremely archaic, unfamiliar, universal and much more powerful than the conscious tendencies, they appear to the conscious mind as peculiar, cosmic and extremely vehement forces. These forces, as surging up in the conscious mind, maintains Jung, constitute the essence of mythical beings. Anima, Animus, Hero, the Protector, the wise Old Man, and Maṇḍala are some of the Jungian archetypes which can be used as conceptual models for explaining Gods, Goddesses, *ṛṣis* and several of the geometrical figures occurring so frequently in the Ṛgveda. From this viewpoint Aditi, Dakṣa, Indra, Varuṇa, Bṛhaspati, Aṅgiras and the rest can be explained as respective archetypes of the impersonal unconscious rather

1. Ṛgveda X. 129. 4.

than as replicas of certain natural phenomena, phantoms of individuals's life, products of magical formulae or sublimations of suppressed desire for incest.

But the Jungian theory while, on the one hand, does well to rescue the Vedic gods from their reduction to this or that of the mental facult es or abnormalities, it on the other hand, utterly fails to account for their supra-mental character. If Jung is strictly empirical, as he claims for himself to be, he must abide by the law of causality which stands on the presupposition of the effect being always in conformity with its cause. Thus, if the Ṛgvedic gods are representations of the preconscious tendencies of the impersonal unconscious, they must necessarily be subconscious and unconscious in their conception. But this is certainly not the case. On the contrary, Vedic gods and goddesses are supra-conscious and represent the future of man rather than his retrograde past. Jung, of course, admits this point in so far as he characterizes the archetypes, in contradistinction to instincts, as spiritual, But his strict empiricism leaves him with no alternative but to take them merely as cumulative results of racial impressions.

These deficiencies of the Jungian theory are very much removed in Sri Aurobindo's theory on the nature of Vedic gods and the related phenomena. Gods, according to him, are real supramental beings who can really be intimated with only on the supramental plane of our inner being but partly they can also be reflected on the mental plane. It is due to this twofold possibility in this regard that what is really the object of contemplation of the *ṛṣi* is also reflected several times on the primitive mind, howsoever dimly. Sri Aurobindo is of the view that the real secret of the Ṛgvedic accounts lies in higher phychological or spiritual experiences which were communicated sometimes in explicit terms and sometimes through symbols. The symbols too are by no means used arbitrarily. They on the contrary, are quite fixed in their significations and have been used in such a manner as not only to express the psychological meaning unto the initiated but also to present an almost systematic theology to the common people. Thus, according to him, the same Ṛgvedic mantra would convey a higher psychological meaning to the initiated while some naturalistic or sacrificial meaning to the layman. Similarly a particular Vedic god would be a natural deity to the uninitiated, while a spiritual force, principle or being to the enlightened. Agni, for instance, would have been understood and worshipped as the fire-deity by the common man, and cherished as the principle of intelligence by the initiated. Similar would have been the case with inert objects such as *ghṛta*, ladle, fuel, *vedi*, and the rest, and living beings such as cow, bull, horse, goat etc. Thus nature-worship and spiritual *sādhanā* both are communicated by the

Saṁhitā almost parallelly. If we could only fix the symbolic meanings of certain key words in the Saṁhitā, assures Sri Aurobindo, we could unravel the entire hidden meaning of it. This duality of meaning, according to him, was made possible by the peculiar character of the Sanskrit language, each root of which is capable of multiple significations. For this discovery, he feels grateful to Swami Dayananda. But in spite of all this appreciation of the linguistic insight of the Swami, Sri Aurobindo does not agree with him in so far as he regards the Vedic Saṃhitā to be purely monotheistic on the one hand and to contain all the details of even modern science on the other. In Sri Aurobindo's view, the Veda is primarily a book of spiritual knowledge which may however have scientific knowledge compressed in it but only in embryonic form.

Thus Sri Aurobindo's view of the Veda provides for Sāyaṇa's ritualism on the one hand and for the modern European scholar's naturalism on the other, for the linguistic theory of Swami Dayananda on the one hand and for the psychological theory of Jung on the other. Thus, in view of the depth of approach which it involves as well as due to its harmonising within it, diverse theories on the subject coming from diverse directions. Sri Aurobindo's view of Veda has become highly interesting. As a hypothesis, it is much more profound than any advanced so far with a view to explaining the nature of the Saṁhitā. In contradistinction to all other theories, each one of which involves either this or that aspect of the problem, this hypothesis comprehends a wide psychological perspective. It preserves within it, to a great extent, the purport of the traditional theory on the nature of the Veda and yet transmutes the latter in a quite psychologically understandable manner.

But this hypothesis, when applied to the analysis of the text actually, keeps pace with the analyst only to a limited extent. It is helpful, no doubt, so far as psychological and philosophical context are concerned. But elsewhere it leaves us only guessing. Moreover, if the Vedic seer was so much keen to keep concealed the psychological meaning of the composition, why is it that he becomes flatly communicative so often? Thus, just as the traditional theory of the impersonal origin of the Veda, though fantastically interesting in itself, cannot be visualized in its full signification as yet, even so Sri Aurobindo's theory of *double entendre* though highly illuminating, is not applicable over the major part of the Saṁhitā as yet. Hence the necessity of some other hypothesis which might be more comprehensive and yet nearer the ground.

Such a hypothesis can, of course, be built up only if we take care not to ignore any one of the basic facets of the problem. These facets may be put here as historical reality, traditional belief, psychological feasibility and textual

applicability. As regards the historical reality, it is unquestionably evident that man has been creating myth from a very early stage in history. Records of the earliest stage are lacking no doubt, but those available are old enough to prove the antiquity of the tendency. Prevalence of certain common myths throughout the whole of the Indo-European block, is suggestive of the presence of an array of myths akin to the Vedic and yet preceding the Vedas. Deus, Zupiter, Dyaus-Pitṛ, Asura-Mohan, Ahura-Mazda and the quaternity of In–da-ra, Mi-ta-ra, U-ru-van and Na-sa-ti-ya beside the Vedic Indra, Mitra, Varuṇa and Nasatiya among many more, only go to prove the prevalence of a common stock of myths in the Indo-European period. If Indra did not go to the Asia Minor from the Vedic India and hold such an important place in the famous Boghaz-koi inscription of the 14th century B. C., he must belong to the Indo-European period and must not have his origin in the phenomenon of monsoon, as the naturalist has tended to take him to be. Similarly, in the face of the mention of Mi-ta-ra in the said inscription, it is difficult to believe that Mitra is entirely an innovation of the Vedic *ṛṣi*. Moreover, the commonness of Asura-Mohan and Ahura-Mazda, Indra as a god and Indra as a demon, Ṛta and Asa, Mitra and Mithra, Atharvan and A hra, Usas and Ustanam and the rest in the Vedic and the Avesta mythologies only confirm the above conclusion. Thus it is evident that the Vedic *ṛṣis* did not build up their myths in vacuum, that, on the contrary, they had a host of them p evious to the composition of the Vedic Saṁhitās.

What was the pre-Vedic origin of these myths, we are, in fact, not in a position to specify, Different theories proposed so far express only as many facets of the problem which can have many more still lying undiscovered. Howsoever back-ward we go in search of the origin of a particular mythical concept, we would be required to go still further and further. The history of myths must be rooted in the human consciousness itself which obviously must have been there from the moment he attained manhood. Particularly in those early days, it must have been a long way from conception to expression. The early man must have had a vague notion about objects. Association of a particular emotion, idea or concept, and deduction of certain magical, philosophical or scientific laws from them must have been only later developments coming up in several long-drawn phases. It is this earliest vague notion associated with the apparent view of things which probably is the embryo of myths.

Myth is thus deep-rooted in the human psyche and does not originate from this or that aspect of nature, human affair, feeling, emotion, idea or conative tendency. Such is, of course, the origin of poetry and other allied forms of literature. Mythology is neither poetry, nor drama, nor anything akin to these.

Creations of these literary forms are always regarded as essentially unreal, unless of course, they are historical or mythic. They present only a semblance of reality and that too only for a certain period and for one who is in a kindred mood. It is indeed always possible that a work of art adopts a certain myth for its subject matter and, conversely, a myth is expressed in some such literary form. But, on account of their restricted reality, the characteristic creations of these literary forms are by no means mythic in character. Similarly myth can also not be taken to be rooted in commonplace dream experiences. Mythical and dreamy, both sorts of figures are equally fantastic and uncommon no doubt. But while dream figures evaporate into unreality in the waking state, mythical figures may be regarded as real constantly for ages. It is, no doubt, true that some of the grand myths man has come across so far, were visualized first in a state of dream yet this is only exceptional and by no means the general rule. Moreover, while characteristic poetic creations and dream figures are only variations on the common sense view of persons and things, mythic figures are characteristically distinct from them. They are, for example, colossal in size, unaging, and incalculably more powerful than man. They are gigantic, immortal and supremely conscious.

Now if the law of causality has any validity in this respect, mythical beings of such dimension, constancy and range of consciousness must have, as their source, a stratum in our psychic being which is other than the surface mind and the dream consciousness. It must be much deeper than the surface mind, much more constant, comprehensive and clear than the plane of dream consciousness.

That the Vedic people had intimation of such a psychic plane, is evident from a large number of references of the Ṛgveda itself. Here knowledge of a particular god is often put as the result of a process in which heart and super intellect both work together. For example in the Hymn of Creations it is said that the seers found out the associate of the real in the non-existent through super-intellection and intense aspiration in the heart.[1] In view of its unusual depth and inaccessibility, this plane is often put as a cave, by entering into which seers claim to obtain such things as a divine being, a divine jewel, the seat of the secret word, and the like.[2] This plane is said to be reached through *tapas* which obviously is a way of introversion.[3]

And this is probably the sense implied in what is preserved in the tradition regarding the origin of the Veda. For instance, while giving

1. Ṛgveda X. 129.4
2. Ibid., I. 23. 14; I. 67.3; I, 130. 3; X. 71. 1-3.
3. Ibid., VIII. 59.6.

derivation of the word *ṛṣi*, Yāska, on the testimony of the Brāhmaṇas, observes: "Because the Self-born rushed to them while they were practising penance, they became *ṛṣis* or seers.[1] Similarly the Mahābhārata has it how the original seers sat in meditation for one hundred divine years at the end of which the divine word became audible to them.[2] The Vedic word is, imdeed, nothing but the audible form of the deity, as the tradition has it.

Now the question may naturally arise how could it have been possible for the pre-Vedic people to have access to such a deep stratum in our psychic being which lies behind the surface mind with all its variations of waking, dreaming and aesthetic consciousness. In this regard, it is to be noted that there is a definite contrariety between the plane of myths and the surface mind. The contrariety is evident in the contrasting nature of the contents of the two planes. Because of this contrariety, the surface mind is naturally inhibitive of the expressions of the mythic plane, in the same way as it is inhibitive of dream. Just as dreams occur spontaneously when the waking consciousness loses its grip in the state of sleep, even so the spontaneous expression of the mythic consciousness requires a state in which the surface mind is not so sharply developed or at least active. Such an undeveloped state of the surface mind is naturally the prerogative of the primitive humanity. On the other hand, the enormous power and activity which mythic figures are attributed to, are indicative of tremendous dynamism of the mythic plane. It would have been due to this dynamism getting a free play owing to the under-growth of the surface mind that the mythic plane would have surged up and tried to express itself through different objects in nature, such as the sun, the moon, the cloud, the sky, rivers, trees, fire, so on and so forth. Since the projection was done in a virtually suspended state of the surface mind, which is the sole agency behind the entire bifurcation between the subjective, and the objective, the objects of projection themselves came to be regarded as divine beings. Hence the birth of the phenomenon which is sought to be explained through the theory of naturalism. This phenomenology of psychic projection resulted in the worship of different external objects as gods and goddesses. In worship, we seek to procure the help of the objects of worship, establish our connection with it, offer ourselves to it, or make it our own. This spontaneous tendency of the worshipper towards the objects of his worship, bespeaks the inherent intimate relationship between the two and, at the same time, reveals the worshipper's unconscious effort to own again what, by way of projection, had fallen apart from him. It is, indeed, initially an unconscious way of introjecting

1. Nirukta II. 2.

2. Mahabharata 223/24.

the psychic projection. This may be taken to constitute the basis of the theory propounding the priority of rites over myths. But till the process remains unconscious, the gods and the goddesses, or, in fact, the whole psychic content appears to be really external to the individual concerned. But even from amidst this externality, there crystallizes gradually a bit of the real character of this content. It is this crystallization in the primitive mind which leads to the phenomenon constituting the data for the theory of animism, while the peculiarly irrational processes projection and introjection seem to be covered by what Frazer puts as magical. But humanity does not stop with these initial steps of introjection. It goes on extricating the psychic from the external more and more and finding out the mystery of the total encounter of its inner being with the environment. It is in this process of understanding that lies the entire history of the development of all sorts of great ideas humanity has come across so far.

Thus, in view, of the pre-existing Indo-European stock of mythic figures which the Ṛgveda freely draws upon, the real key of the understanding of the Ṛgvedic mythology should lie not so much in delineating whether it has brought forth any novel mythic figure or not as finding out how far the seer has become aware of the psychic nature of the mythic creations. When we examine the Saṁhitā from this viewpoint, we find indication of the process of introjection in several ways. Sacrifice is one of such ways. It brings in substitutes for such forces of nature which otherwise are inaccessible and unwieldly. The sun, the planets, the sky, the air etc. are examples in point. They are represented in course of sacrifice by various sacrificial objects. These objects, again, are substituted by different physiological functions in the human personality. Finally these functions themselves are again traced back to certain concepts and psychic processes. This process of withdrawal is very well illustrated by the Hymn to Puruṣa in which the whole of the cosmos is said to be born of the supreme Puruṣa through an act of primordial sacrifice. What is specially noteworthy in this hymn is that what is the material of ordinary sacrifice, is put here as the effect of this sacrifice. Thus if in ordinary sacrifice animals provide the *ghṛta* they themselves are said to be a product of this cosmic sacrifice. If different classes of the society constitute the agent of the ordinary sacrifice, they, on the other hand, are said to be born of the different limbs of the cosmic Puruṣa. Similar is the case with the moon, the sun, the fire, the air and the rest. At the same time, it can be contended evidently that the Puruṣa, as put in the Ṛgveda, is only a prototype of the Upanisadic Atman. Thus this hymn explicitly shows that the whole of the cosmos is a projection of the Ātman and suggests by

implication that the ordinary sacrifice, being the inverted form of the cosmic sacrifice, is just an attempt at withdrawal of the same projection.[1]

Another indication of the withdrawal of psychic projections in this Saṁhitā is the description of gods and goddesses in psychological terms and frequent effort to identify a particular divine being with one's own self. Besides *Śraddhā, Iḷā, Dhī, Dhiṣaṇā* and the rest of the subtle goddesses and gods, which all bear testimony to the fact of complete interiorization in their case, gods having explicitly natural forms are put here sometimes as psychic forces. Thus, for instance Agni is often said to be the creative power of the seer.[2] He is also described as the 'first sacrificer,' 'the immortal light within the mortals,' 'the eternal light lying within the fleeting ones.'[3] Sūrya is put as the Ātman of both, the animate and the inanimate.[4] Bṛhaspati is said to be born of each *sāman* of Tvastṛ as a poet.[5] Soma is said to be the lord of mind and one 'possessed of one thousand eyes.'[6] In one of the mantras, the seer prays Agni to bless him so that either the seer may become Agni or Agni may become the seer.[7] It was, indeed possible only in a state of complete withdrawal that Vāmadeva could talk of himself to have been identical with Manu, Sūrya, Kakṣīvat, Uśanā and Indra.[8] This is further confirmed by the fact that he claims to have understood the secret of the birth of gods while still in the womb.[9] This point is still more explicit in the Hymn to Vāgāmbhṛṇī where the seer claims to have been moving with the Rudras, the Vasus, the Ādityas, the Viśvedevas and to have borne the Mitrā-Varuṇā and the Aśvina.[10]

Accounts of centroversion also be speak of the prccess of introjection in the Saṁhitā. There are a number of mantras here which relate to the *ṛṣi's* proceeding towards a centre which finally turns into the abode of gods. Thus, in one of the mantras, the riddle is put as this : 'The immortals dwell (in the most central place) in the same way as a chariot is centred around its axle. Let

1. RV. X. 90.
2. RV. I. 1. 5.
3. *Ibid.*, VI. 9. 4-5.
4. *Ibid.*, I. 115. 1.
5. *Ibid.*, II. 23. 17.
6. *Ibid.*, IX. 28. 1; 60. 1.
7. *Ibid.*, VIII. 44. 23.
8. *Ibid.*, IV. 25.
9. *Ibid.*, IV. 27.
10. *Ibid.*, X. 125.

one who knows it, tell us about it.'[1] Similarly in another hymn it is asked : 'What germ was borne by the waters at first where all the gods were seen together.' ? The immediately following mantra characterizes this germ as one placed in the axle of the Unborn.'[2] All such accounts are sought to be explained by Tilak in terms of his polar theory of Āryan habitation. A much more plausible and consistent interpretation of these accounts, however, can be given through the hypothesis of centroversion. They, in fact, hold in themselves the key to the entire mystery of the Ṛgveda. They obviously refer to the *ṛṣi's* reaching the final stage in the process of introjection.

The Ṛgvedic monotheism constitutes another evidence in favour of this hypothesis of introjection. Melting down of gods of such diverse nature as Indra, Mitra, Varuṇa, Agni, Suparṇa, Yama and Mātarisvan into one essence in that age cannot be merely a conceptual affair. It must have its root in the depth of the psyche.[3] So is the case with the famous vision of Viśvāmitra in which the seer speaks truth by the oath of enkindled fire that the great essence of gods is but one.[4]

Discrimination between the true and the false is really the problem of all the problems before the Ṛgvedic seer. He is busy solving this problem not only in his practical affairs but also in regard to the fundamental nature of things. Thus while on the one hand he condemns in sternest words the man of falsehood, he, on the other, is no less concerned with tracing the true and the false to their fundamentals.

Consequently he realizes that the root of both these factors goes extremely deep. In one of the mantras, it is said that *asat* and *sat* both have their root in the highest heaven, in the birth of Dakṣa and the womb of Aditi, Agni is said here to be the first-born of the reality, and to have been the bull and the cow both together.[5] According to this statement *asat* is mixed with *sat* even in the initial stage of creation as represented by the androgynous nature of Agni. In view of Dīrghatamas, therefore, only the one supreme principle is real while the rest is only its expression. The Hymn to Devaḥ, likewise, states how in the primordial age of gods the real was born of the unreal.[6] In the same way,

1. Ṛgveda I. 35. 6.
2 *Ibid.*, 82. 56.
3. *Ibid.*, I. 164. 46.
4. *Ibid.*, III. 5 5.
5. *Ibid.*, X. 5. 7.
6. *Ibid.*, X. 72. 2.

while tracing the origin of the world, the Hymn of Creation states that the seers found out, through deep meditation, the essence of the real in the midst of the unreal.[1]

This associate of the real or *sat* is most probably *Ṛta* which elsewhere is explicitly said to have been born along with truth, of brilliant *Tapas*.[2] *Ṛta* is the highest reality admitted by the Ṛgvedic seer. It is probably another name or reality itself. It is the ultimate source of all sorts of reality and also final measurement of reality. Gods are said to be possessed of *Ṛta* because they are born of *Ṛta* and also because they extend the scope of *Ṛta* and hate *anṛta*.[3] They are neither exclusively real nor exclusively unreal. Hence what was real in them and what unreal, was an acute problem with the Vedic seer himself.[4] Bearing the sun in her womb, Uṣas, with her capacity to remove darkness, was, to the seer, symbolic of discrimination between *Ṛta* and *anṛta*[5] *Anṛta* is also pu[illegible] *āyā* when it is said that by the agency of Varuṇa the Asuras were rendered sharn of Māyā when he proceeded onward by way of removing *anṛta through Ṛta*.[6] The seers themselves are said to have attained the grand path of seerhood owing to have been possessed of *Ṛta* and to have returned after seeing it in contradistinction to *anṛta*.[7] In the same context, *Ṛta* is substituted by the wealth concealed by the Paṇis and *anṛta* is suggested to be the concealment itself.[8] Elsewhere the cave of the Paṇis is described as the 'bridge of *anṛta*' which Bṛhaspati is said to have illumined while searching for the cows by bringing light in the darkness.[9]

From all these accounts which, of course, are only illustrative, it is evident that the age of the Ṛgveda was not so much an age of myth-making as an age of finding out the real from the mythical. In fact, in some cases the deciphered meaning is put rather in rational terms, in another group of cases it is again shrouded in myths which however are quite transparent, while in the rest of the cases the interpretative attempt is visible but only obliquely. The first type of account assumes the form of philosophical hymns and mantras,

1. Ṛgveda X. 129. 4.
2. *Ibid.*, X. 191. 1.
3. *Ibid.*, VII. 66. 13.
4. *Ibid*, I. 105. 5.
5. *Ibid.*, I. 152. 3.
6. *Ibid.*, X. 124. 5.
7. *Ibid.*, II. 24. 7,
8. *Ibid.*, II. 24. 6.
9. *Ibid.*, X. 67. 4.

the second type takes the form of symbolic expressions, while the third type appears to be purely mythical. But all this distinction is merely gradational. As a matter of fact, the whole of the Ṛgveda collectively is a colossal stride from the false to the true, from *anṛta* to *Ṛta*, from the mythical to the real. This stride is further kept up in the other Saṁhitās, the Brāhmaṇas and the Upaniṣads, coming down to which last it attains its final end where the real having dispelled the unreal or the mythical wholly, comes all aglow in the form of Brahman representing Ātman as the principle of complete withdrawal. *Sarvaṃ khalvidam Brahma Ayamātmā Brahma* and *Ahaṁ Brahmāsmi*, all such statements are, indeed, the clarion calls made at the end of this prolonged triumphant journey on the path of Veda or knowledge.

Of course, all our knowledge, whether perceptual or conceptual, is a mixed affair. What we see with our open eyes, hear with our attentive ears, smell with our alert nose, touch with our sensitive Palms, or taste with our delicate tongue, is not the purely real object. It is not wholly unreal either. It is something real but coming to us only through a haze of intervening factors and received in accordance with our capabilities, presumptions and caprices. The course of scientific knowledge lies in the gradual effort to minimise this haze, enhance the capability and correct the caprice as much as possible. Consequently emerges the scientific view of the world from within the primitive view. Both are complete in their own ways no doubt, but vary considerably in accuracy. More or less the same is the case with the purely conceptual knowledge. It begins with man projecting his psychic being upon the external world. Or, in other words, it starts with man seeking unconsciously to know himself by projecting his psychic content upon the objective world and culminates in his realization of the nature of the projection and hence in its withdrawal. The withdrawal ends the hazy state of things in which the self appears as completely subordinate to its own projections and the objective world seems to be coated with a fantastic class of beings.

Rameshchandra S. Betai

Śāntarasa in the Mahābhārata

"Poetic inspiration is none too common, but the true sage is rarer than the true poet; and when the two gifts, that of wisdom and that of poetic speech are found in the same man, you have the great poet. It is poets of this kind who belong not merely to their own people but to the world; it is only poets of this kind of whom one can think, not primarily as limited by their own language and nation but as great Europeans."[1] T. S. Eliot

At the commencement of his famous epoch-making work DHVANYĀLOKA, Ānandavardhana states as follows—

काव्यस्यात्मा ध्वनिरिति बुधैर्यः समाम्नातपूर्वः
तस्याभावं जगदुरपरे भाक्तमाहुस्तमन्ये ।
केचिद्वाचां स्थितमविषये तत्त्वमूचुस्तदीयं
तेन ब्रूमः सहृदयमनः प्रीतये तत्स्वरूपम् ॥

"While DHVANI has been reckoned as the soul of Kāvya formerly by some, some others have stated its absence, others have known it to be subordinate in Kāvya, while still others have stated that it is not the subject of speech. (Since this is the grave disagreement in the world of scholars with regard to DHVANI,) I lay down its nature etc., for the delight of the minds of the SAHṚDAYAS."

In brief, he wants to stress here that his predecessor-critics in the world of Poetics were not very clear about the nature of PRATĪYAMĀNA or and its place in Kāvya. Even the traditional belief 'KĀVYASYĀTMĀ DHVANIḤ' was not well-grounded. If we were to stress reality, the preceding age of Bhāmaha welcomes VAKROKTI and ATIŚAYOKTI as excellences in Kāvya and analyses these; but they are neither precise nor clear about the nature of

1. 'On Poetry and Poets,' p. 207

DHVANI and its independent basic status in Kāvya. They only know PRATĪYAMĀNA. We do not clearly know of any predecessor of Ānanda who might have accepted DHVANI as the soul of Kāvya. Even Abhinava does not mention any by name. Ānanda next defines and analyses DHVANI and establishes it not only as an independent excellence in Kāvya, but also as the very basic excellence, the best and the most charming AL ṀKĀRAṆA, the very essence or soul of Kāvya. He then gives its three basic types as RASADHVANI, VASTUDHVANI and ALAṀKĀRADHVANI and after dividing these into 14 and 35 types, draws in details the conclusion that DHVANI in Kāvya has countless, endless types. Daṇḍī, the predecessor of Ānanda has already stated that

अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम् ।

(Poetic speech has countless paths that are subtle in their difference). Ānanda states again and again that Poetic expression and excellence is endless; it can differ with every poet and with perhaps every Kāvya that he composes. To state in his own words.

अनन्ता हि वाग्विकल्पास्तत्प्रकारा एव चालंकाराः ।

(Vṛtti on 3.36)

"Endless, indeed are the varied types of the expression of speech and also their embellishments." This is precisely the reason why, after describing Dhvani in its varied endless types, he states—

एवं ध्वनेः प्रभेदाः प्रभेदभेदाश्च केन शक्यन्ते ।
संख्यातुं ... ... ॥ (३.४४)

"In this manner who can enumerate the types and sub-types of Dhvani (that are endless) ?" He has described the RASĀDIDHVANI as the best and the most appealing of the types of Dhvani; in fact he discusses Dhvani with this basic assumption. While he discusses RASĀDIDHVANI, he knows it as 'the very soul of Dhvani,' the basic essence of Dhvani and he very often uses the words Dhvani, Rasa and Rasadhvani as synonyms.

Now, the enjoyment of Dhvani in Kāvya is possible in each verse, in parts of the Kāvya, and even in the whole Kāvya and so on. Ānanda thus accepts the possibility of enjoying the beauty of Rasa and Dhvani in Kavya in a variety of ways. He thus shows a total absence of rigidity in the manner, comes very near the basic truth of the beauty of Kāvya and foresees much that is stated by the moderns in criticism in the west.

Due to this, Ānanda comes to the problem of Rasa in PRABANDHAKĀVYA. Naturally enough the problem of Rasa in the PRABANDHAKĀVYA is the problem of the secret of beauty of Kāvya in totality, the experience in toto that arises

in the heart of the Sahṛdaya as the very essence of Kāvya to be enjoyed. No doubt, even in the PRABANDHAKĀVYA, enjoyment of Dhvani or Rasa is possible in verses as also in smaller and bigger sections of the Kāvya and so on. But the real essential importance is that only of the experience of the total beauty of Dhvani or Rasa of the whole. Ānanda dismisses the problem of Rasa in Rāmāyaṇa in one sentence thus :

प्रबन्धे चाङ्गी रस एक एवोपनिबध्यमानोऽर्थविशेषलाभं छायातिशयं च पुष्णाति। कस्मिन्निति चेद्यथा रामायणे यथा वा महाभारते। रामायणे हि करुणो रसः स्वयमादिकविना सूत्रितः श्लोकः श्लोकत्वमागतः इत्येवंवादिना (Vṛtti on 4. 5.)

"Now in PRABANDHA only one rasa being evolved as the principal one leads to the attainment of extraordinary Artha and extraordinary beauty. If you were to ask, as in what, we say as Rāmāyaṇa and in Mahābhārata. When the Ādikavi states 'the pathos turned to verse etc.,' he of his own develops the Karuṇā as the principal Rasa in the Rāmāyaṇa and again brings it to fruition while he composes his Prabandha upto the absolute separation of Sītā (from Rāma)."

Probably the principal status of the Karuṇā in the Rāmāyaṇa is very clear to him and therefore needs no elaboration. But the problem of the principal Rasa in a Prabandha is fully discussed and analysed by him when he undertakes to discuss the problem of the principal Rasa in the Mahābhārata. This part in the Dhvanyāloka is one of the best in this best and unique work in Sanskrit Poetics by Ānanda. As he discusses the problem, he finalises his answers to so many other problems regarding Kāvya, Mahākāvya in particular. Again, even with special reference to the Mahābhārata his discussion is highly scholarly, interesting, subtle, almost philosophical. After reading the arguments of Ānanda and then analysing the problem of Rasa in Prabandha i. e, the Mahābhārata, it is felt that we can add here many others added arguments to create a better understanding of the thought process of Ānanda and evolve the problem of the principal Rasa in the Mahābhārata in still better light. Our added arguments and study will ultimately strengthen the views of Ānanda in the matter.

Ānanda commences his learned discussion on the problem by this his humble suggestion to the poet.

व्यंग्यव्यंजकभावेऽस्मिन्विविधे संभवत्यपि।
रसादिमय एकस्मिन्कविः स्यादवधानवत्॥ (४.५)

"Even though the VYAṄGYAVYAÑJAKABHĀVA is possible in a variety of ways in Kāvya, the poet, intent upon being one with Rasa should pay all his attention to evolving one Rasa as the principal one." His prose comments on the matter run thus—

अस्मिन्नर्थानन्त्यहेतौ व्यंग्यव्यंजकभावे विचित्रे शब्दानां सम्भवत्यपि
कविरपूर्वलाभार्थी रसादिमय एकस्मिन् व्यंग्यव्यंजकभावे यत्नादवधीत ।
रसभावतदाभासरूपे हि व्यंग्ये तदव्यंजकेषु च यथानिर्दिष्टेषु
वर्णपदवाक्यरचनाप्रबन्धेष्ववहितमनसः कवेः सर्वमपूर्वं काव्यं सम्पद्यते ।
तथा च रामायणमहाभारतादिषु संग्रामादयः पुनः पुनरभिहिता अपि नवनवाः प्रकाशन्ते ।

"Even though in words a (full) variety of the experience of suggestive words and suggested senses causing an endlessness in meanings is possible, the poet shall divert all his effort only on one such experience if he intends to attain to unprecedented poetic beauty. In suggestive words and their suggested senses, as described earlier when the poet engrosses his attention on letters, words sentences, composition, prabandhas etc., all poetic creation becomes unprecedented. That is (precisely the reason) why in Rāmāyaṇa, Mahābhārata etc., even though battles etc., are described again and again (each one and all) shine as ever new. And this is beca use —

दृष्टपूर्वा अपि ह्यर्थाः काव्ये रसपरिग्रहात् ।
सर्वे नवा इवाभान्ति मधुमास इव द्रुमाः ॥

"Even though seen and experienced previously (in reality of life), all Arthas in Kāvya shine as if ever new because of the attainment of Rasa, just like trees in the spring season.

After this he discusses Rasa in the Mahābhārata thus. He states—

महाभारतेऽपि शास्त्ररूपे काव्यच्छायान्वयिनि वृष्णिपाण्डवविरसावसानवैमनस्यदायिनीं समाप्तिमुपनिबध्नता महामुनिना वैराग्यजननतात्पर्यं प्राधान्येन स्वप्रबन्धस्य दर्शयता मोक्षलक्षणः पुरुषार्थः शान्तो रसश्च मुख्यतया विवक्षाविषयत्वेन सूचितः । एतच्चांशेन निवृतमेवान्यैर्व्याख्यानिधायिभिः । स्वयमेव चैतदुद्गीर्णं तेनोदीर्णमहामोहमननमुज्जिहीर्षता लोकमतिविकल ज्ञानालोकदायिना लोकनाथेन—

यथा यथा विपर्येति लोकतन्त्रमसारवत् ।
तथा तथा विरागोऽत्र जायते नात्र संशयः ॥

इत्यादि बहुशः कथयता । तथा शान्तो रसो रसान्तरैः मोक्षलक्षणः पुरुषार्थः पुरुषार्थान्तरैः तदुपसर्जनत्वेनानुगम्यमानोऽगित्वेन विवक्षाविषयः इति । (Vṛtti on 4. 5)

"In the Mahābhārata also, consisting as it does of the beauty both of Śāstra and Kāvya the great sage Vyāsa composes (the work) that ends in the pathetic end of the Yādavas and the Pāṇḍavas and leads to VAIMANASYA. (By doing this he) in his Prabandha reads principally the purport in form of VAIRĀGYA (non-attachment) and thereby suggests the PURUṢĀRTHA indicative of liberation and the Śānta Rasa, as the principal ones that are intended to be described. This is partly revealed already by the other commentators. (The great sage), the master of the (three) worlds has himself expressed (UDGĪRṆAM) while he endows the worlds with the light in the form extremely pure knowledge, while he frequently states —

Just as one experiences the futility of the world-order, one experiences VAIRĀGYA. There is no doubt in this.

Then very clear is the purport of the Mahābhārata when (we say that the poet) principally desires to describe that the Śānta Rasa is followed by the other Rasas and the Puruṣārtha indicative of liberation (MOKṢA) is followed by the other Puruṣārthas that are subordinated."

Ānanda wants to stress that in the Mahābhārata, from beginning to end, Mokṣa as Puruṣārtha and Śānta Rasa are evolved as Dhvani, the two on their own get communicated to the heart of the Sahṛdaya and become his experience which is the experience of dignified supernatural Ānanda. As the author wants to prove that there is in the Mahābhārata the Dhvani of Mokṣa as Puruṣārtha and Śānta as Rasa, both being evolved as the principal ones, he takes up the following arguments to prove his point.

(1) The principal purpose of the poet in this work is to upraise the world that is merged in deep illusion, by providing in form of Kāvya the pure lustre of knowledge. Rightly does Sri Aurobindo states about Vyāsa : "Vyāsa's art ... is singularly disinterested NIṢKĀMA; he does not write with a view to beauty, but because he has certain ideas to impart, certain events to describe' certain characters to portray."[1] In order to bring his purpose to a success, he has, from beginning to end, evolved MOKṢA and Śānta Rasa as the basic principal experience of the work. This is experienced by the Sahṛdaya as the Dhvani of the work. Very indirectly he places these two in different small and big stories and so many characters. We come across several statements to this effect. One such statement is—

यथा यथा विपर्येति लोकतन्त्रमसारवत् ।
तथा तथा विरागोऽत्र जायते नात्र संशयः ॥

(2) Here we are faced with one problem. The question is this : How is it ever possible to experience the communication of just one Rasa and just one Puruṣārtha in a work that is fairly devoid of a constantly developing central story and that weaves in itself countless small and big stories, each with its own purport independent of the other ? How again can this possibly command the attention and interest of the Sahṛdaya ? Ānanda answers the question in this way. The very clearly suggested basic principal purport of the Mahābhārata is that the Śānta Rasa is predominant in it and the other Rasas follow it as its subsidiaries that support, quicken and brighten the evolution of the predominant Śānta Rasa. Again following the rule.

1. 'Vyāsa and Vālmīki', p. 29.

चत्वारस्तस्य वर्गाः स्युस्तेष्वेकं च फलं भवेत् ।

"Four are its PURUṢĀRTHAS and one of these acts as its fruit," the predominant Puruṣārtha evolved here is MOKṢA, while the other three Puruṣārthas naturally in their turn follow the principal one as its subsidiaries. This is the real inner secret of the composition of the Mahābhārata, its TĀTPARYA; this is its real KĀVYĀRTHA. Naturally enough this KĀVYĀRTHA is of the nature of Dhvani and after communication it is to be experienced, enjoyed as naturally evolving on its own in the heart of the Sahṛdaya as the total effect of the whole Kāvya. Rightly therefore it is stated of Vyāsa : "Fineness, justness, discrimination and propriety of taste are the very soul of the man."[1]

(3) Now here Ānanda raises an argument on the part of the opponent the PŪRVĀPEKṢĀ. It is this. In the Mahābhārata, we come across the description of the contents, the ANUKRAMA of the events. Here, in the ANUKRAMAS there is no indication of Śānta Rasa or MOKṢA. How is it possible then to accept that the Mahābhārata intends to reveal these two as its purport ? To place the argument of the Pūrvāpekṣā in his own words :

ननु महाभारते यावान् विवक्षाविषयः, सोऽनुक्रमण्यां सर्व एवानुक्रान्तो चैतत्तत्र दृश्यते, प्रत्युत सर्वपुरुषार्थप्रबोधहेतुत्वं सर्वरसगर्भत्वं च महाभारतस्य तस्मिन्नुद्देशे स्वशब्दनिवेदितत्वेन प्रतीयते ।

"If some one were to state this : 'Whatever topics intended to be described there are in the Mahābhārata, are all laid down in the ANUKRAMAṆIS, and these two, (Mokṣa and Śānta Rasa) are not mentioned there.' Actually in these ANUKRAMAṆIS, it is found that the purpose of the Mahābhārata being teaching of all the PURUṢĀRTHAS, and consisting of all the Rasas is revealed in its own words " To this Ānanda replies as follows :

अत्रोच्यते । सत्यं शान्तस्यैव रसस्याङ्गित्वं महाभारते मोक्षस्य च सर्वपुरुषार्थेभ्यः प्राधान्यमित्येतन्न स्वशब्दाभिधेयत्वेनानुक्रमण्यां दर्शितं, दर्शितं तु व्यंग्यत्वेन – 'भगवान्वासुदेवश्च कीर्त्यतेऽत्र सनातनः' इत्यस्मिन्वाक्ये ।

"Here, our reply is this. 'You are right. The Mahābhārata does not describe in its own words Mokṣa as the principal PURUṢĀRTHA as compared to all the others and the principal status of the ŚĀNTARASA (as compared to the of her RASAS), but this is revealed by way of suggestion by the sentences such as these—Vāsudeva, God the eternal is glorified here."

1. Aurobindo in 'Vyasa and Valmiki', p. 21

(4) The meaning to be derived by way of suggestion—VYAÑJANĀ—from the verse that is mentioned above, is this. It suggests the futility of worldly life-SAṂSĀRA. It reveals by way of DHVANI that man should, with all his thoughts and sentiments, with all his BHAVAS, be engrossed in Bhagavān, and after realizing the futility of worldly life and thereby attaining to non-attachment to it, be engrossed in MOKṢA and also ŚĀNTA Rasa by resorting to His Bhakti. We here come across descriptions of battles, of the life and work of the Pāṇḍavas etc. But this is all the work of AVIDYĀ, which in its peculiar way enhances and supports the attainment of DHVANI of the MOKṢA and the ŚĀNTA Rasa. We come across several statements and descriptions of events that support as subsidiaries, the central theme.

(5) Again, in the Harivaṁśa, that is an appendix to the Mahābhārata, Vyāsa himself reveals that this is the purpose of the composition of the work. This is ample evidence of the central theme, the suggested KĀVYĀRTHA of the great epic.

(6) In this manner, throughout this epic, Vyāsa suggestively proves that as compared to the experience of an excess of Bhakti tawards PARAMĀTMAN, the unique reality that is far above this world together with its battles and achievements, is futile, useless. In the Striparva and the Svargārohaṇaparva at almost the end, this and only this is proved.

(7) We come across in the Mahābhārata, varied descriptions of gods, sages, tirthas, as also self-control, tapas etc. Their greatness and deep influence on life are also shown. These also ultimately support the basic MOKṢA and ŚĀNTARASA that the sage Vyāsa wants suggestively to evolve in the work.

(8) We come across several philosophical revelations like the Gītā. These are also aimed at supporting the central theme, the revelation of Mokṣa and the Śānta Rasa.

(9) Even the descriptions of the heroic, noble and great Pāṇḍavas and others, together with all that they attain to in this Saṃsāra, ultimately lead to Vairāgya, Mokṣa and Śānta Rasa.

(10) All the topics, Rasas, Puruṣārthas therefore that are described in the Anukrama prove to be transitory, while the only ultmate reality or eternity is Bhagavān as the epic shows. Even this supports the central theme of Vyāsa in the work. Here, Ānanda states that—

तदेवमनुक्रमणो निर्दिष्टेन वाक्येन भगवद्व्यतिरेकिणः सर्वस्यान्यस्यानित्यतां प्रकाशयता मोक्षलक्षण एवैकः परः पुरुषार्थः शास्त्रनयेन काव्यनयेन च तृष्णाक्षयपरिपोषलक्षणः शान्तो रसो महाभारतस्याङ्गित्वेन विवक्षित इति सुप्रतिपादितम् ।

"Thus, it is very well and fully established, by the statements indicated in the Anukramaṇis to the effect that all things except the Supreme are mortal, that from the view point of Śāstra, only the supreme PURUSĀRTHA-MOKṢA and Śānta Rasa that conduces to the fulfilment of the happiness of satisfaction—SĀMTOṢA– born of the end of worldly hankerings, are respectively the principal purpose and the principal Rasa." This fully clarifies the statement made earlier by Ānanda that.

प्रसिद्धेऽपि प्रबन्धानां नानारस निबन्धने ।
एको रसोऽङ्गीकर्तव्यस्तेषामुत्कर्षमिच्छता ॥ (३.२१)

" Even though the development of varied Rasas is fairly known in the Prabandhas, if the poet intends to lead to unique success and evolution of these (varied Rasas), he should take up one Rasa as the dominant one." In 3. 17, Ānanda advises the poet to avoid the development of mutually opposed Rasas. This is also done here in so far as all the events developing different Rasas become a part and parcel of the main Rasa and no Rasa stands opposed-VIRODHI in the end. Ānanda emphasises that this success comes through suggestion–VYAÑJANĀ and NOT ABHIDHĀ. He states—

अत्यन्तसारभूतत्वाच्चायमर्थो व्यंग्यत्वेनैव दर्शितो नतु वाच्यत्वेन । सारभूतो इत्यर्थः स्वशब्दानभिधेयत्वेन प्रकाशितः सुतरामेव शोभामावहति । प्रसिद्धिश्चेयमस्त्येव विदग्धविद्वत्परिषत्सु यदभिमततरं वस्तु व्यंग्यत्वेन प्रकाश्यते, न साक्षाच्छब्दवाच्यत्वेन ।

"As this purport happens to be the most essential one, it has not been stated expressly but conveyed by way of suggestion. An intrinsically essential idea acquires beauty only when it is revealed in a way other than the expressed. In polished literary circles it has become a convention of wits to communicate their best ideas only through suggestion and not at all by express words."

It should be noticed that Ānanda gives these ten principal arguments with reference to the suggestive evolution and the principal attainment of the Puruṣārtha in form of Mokṣa and the Śānta Rasa. And these are quite sufficient to carry conviction with regard to his view.

OUR ADDED VIEW

We, however, look at the problem from a different angle and further strengthen just the same view with many new and equally forceful arguments. We lay down our arguments now.

It is too well-known that the Mahābhārata reveals the selfish aims, ambitions and mutual conflicts of so many lustrous, extremely powerful charac-

ters. In all these again, Dhṛtarāṣṭra symbolises blind love towards his most unworthy sons, the eldest in particular. Not only his external vision, but even his internal vision was totally blinded. He was stark blind due to his extreme earthly attachment of love towards his most unworthy, crooked, power-blind, jealous, vain eldest son. Even at the time of the great battle, i. e., when the Kauravas are on the threshold of probable destruction, he can state—

मामका: पाण्डवाश्चैव किमकुर्वत सञ्जय ।

(O Sañjaya, what did my poor sons and the Pāṇḍavas do ?) His sons are 'poor my sons,' while the Pāṇḍavas are just enemies ! He failed to preserve his status as the head of both of the Kauravas and the Pāṇḍavas. The elder man forgot his elderliness and became blind like any ordinary man of the world in his love towards his sons and he invited the destruction of the whole family. And again, how strange was his nature.' Even after the battle and the whole terror and horror inspiring destruction that it led to, he desires to strangle Bhīma in his powerful arms.' Dhṛtarāṣṭra, the blind old man is basically responsible for the great battle and the annihilation that it led to. Vyāsa through his character gives to us such a sad and painful picture of man's nature, its attachments, selfishness, wretchedness and so on that it is bound to lead man's heart only to detachment and the consequent experience of Śānta Rasa. We next ask ourselves:" If man's nature leads only to this self-annihilation, life is then fruitless and purposeless. Man should therefore resort only to detachment, liberation adn quietude (Vairāgya, Mokṣa and Śānta).

Now Vyāsa, as the most subtle and deep visioner of the reality of life, brings to death and a pathetic end, to all the principal characters in the story. All the heroes, ATIRAT A and MAHĀRATHA, with all their pride and vanity are subjected to the terrible destruction in the battle. The Pāṇḍavas are allowed to survive. But they too have no peace of mind, they too renounce the kingdom and resort to the Himālayas. In the Svargārohaṇa, Draupadī, Bhīma, Arjuna, Sahadeva and Nakula die. Kuntī, Gandhārī, Vidura and Dhṛtarāṣṭra are burnt to death in the forest-conflagration. Why should they suffer this end ? The reason is that they too are subject to deep feelings of attachment, revenge, rivalry, lack of peace etc., etc. Providence creates their pathetic end just because of this. The position is that even this pathetic end will inspire detachment, dispassionateness, and create in our heart the dire need of Mokṣa and Śānti. We understand, we experience that the real values of life are those of self-control, steadfastness and peace. This is the poetic attainment of the Mahābhārata that is communicated to the heart of the Sahṛdaya.

Vyāsa-muni constantly gives expression to his devotion towards Lord Krishna. As we have seen earlier, he claims that the eternal Lord Krishna

is venerated in this work. Still, the sequence of events, in the work shows that even he is not spared from a very pathetic unkrishna like end. Krishna knew the future and did not put an end to the internal-conflicts in the Yādava heroes and they got annihilated. The glorious city Dwarka of Lord Krishna was immersed in the sea. Lord Krishna left the mortal body on an ordinary hunter striking his arrow and hitting him. Even Krishna is thus not spared from mortal death. The climax of the pathos created by Vyāsa is not in the Strīparva but here. Surprising indeed is this pathetic and a common end of Yogeśvara Krishna. Why this ? Why is Krishna punished in this manner ? The reason is not clear. But Vyāsa wants to show that when providence wishes, even Lord Bhagavān in his mortal frame shall meet a mortal end. This very sad state of affairs that we see as the stark reality of life will naturally enough, lead us to detachment and Śānta. We ask ourselves, if even Krishna can meet this end, who are we ? If one wants to try at least to escape this pathetic end, the only course open is to resort to God, to steadiness and control of mind and intellect, to Tyāga and Śānti. The futility of the proud and vain life of man is revealed here. Krishna was attached to the Pāṇḍavas with genuine love. He knew that Dharma and Satya were on their side.

The futility of the proud and vain life of man is revealed next by the powerful personality of Bhīṣma. He was attached to the Pāṇḍavas by the bond of genuine love. He knew that they were virtuous and therefore the worst sufferers at the hands of the Kauravas. He knew that Dharma and Satya were on their side. Bhīṣma is the grand old man and therefore head of the family. Still, he could not stop this terrible battle, the family-feud from taking place. He could not boldly take the side of Dharma and Satya. And what was the reason that he gave for this ? He states—

अर्थस्य पुरुषो दासः दासस्तवर्थो न कस्यचित् ।

(Man is a slave to wealth, wealth is enslaved by none.) How often in life does one find excuses for inaction when he must act and resorts to self-deception ? How often in this manner man knowingly sides with Adharma and Asatya ? Even a man who seems to be extremely powerful is very weak and acts the ordinary. This is the sad reality of life. Man seems to be extremely powerful, he sees dreams beyond his capacity, strives for success and attainment. But he very often becomes like Bhīṣma a very ordinary man just at the crucial movement of trial. What picture can be more pathetic and tragic than this ? What will it inspire in man's heart if not detachment ?

We have seen earlier that the Mahābhārata symbolises the constant conflict of man's selfish aims, attachments, and ambitions etc. Two things

are found going on constantly in the work. On one side there is selfishness and ambitions of the different characters and on the other side there is their constant conflict. There are also efforts on part of some of the refined characters to get over these weaknesses in man's character. Yudhiṣṭhira, Vidura etc., are characters that constantly think on and worry about this part of man's life. They ponder over the humanity in man. Against this we have the characters of Duryodhana, Duḥśāsana, Karṇa, Śakunī etc. who symbolise pride, vanity, attachment, lack of human values and dire selfishness. All this comes in conflict with the pride, selfishness etc., of the Pāṇḍavas who are far superior in virtues and far better human beings. Even Droṇācārya is a character of great virtue, but he is blindly attached to his son and therefore, through sheer selfishness joined hands with Duryodhana. This family-feud expands far and wide of the political arena. And the consequent clash between the selfishness and attachment and pride of the two sides puts an end to the entire humanity of the whole vast Āryāvarta. The ethical and moral values, the Dharma and culture earned after a constant effort of centuries are immersed in deep blinding darkness. This clash pictures before us the flimsiness of man's mind, and may even make us pessimistic about life in such a manner that we find no alternative but to resort to detachment after losing all attachment to life. Then will man feel like conquering his nature by becoming a SĀDHAKA of Vairāgya and Śānta. If we want to experience the futility of life, uselessness of attachments, terror that man is capable of creating by the all-devouring fire of his ambition, we must first of all experience life, act in it and see where we stand and also where others stand. Man takes the experience of life and drinks deep of its cup but fails to cultivate that equanimity in which he will experience the truth of the dictums 'Samatva is Yoga' (समत्वं योग उच्यते) and 'Yoga is proficiancy in Karma' (योगः कर्मसु कौशलम्). This is because the spectacles of pride and vanity and attachment are on his eyes. The spectacles are lost sometimes after man experiences this stark reality of life. And when he experiences the other brighter reality of life, of what man is capable of attaining to, he very naturally and without any effort may experience Vairāgya and Śānta. This is precisely the secret of the great message of the epic.

One very important and remarkable event in the Mahābhārata is that of gambling. Śakunī so plotted that Yudhiṣṭhira should come to play with dice. But why did he come at all to play ? One argument placed in his mouth is that when a Kṣatriya is invited to play, he cannot refuse the invitation. But this is hardly convincing. The real fact is that Yudhiṣṭhira, with all his virtues and self-control has failed to control his great love for gambling. He proceeds with the play, gets defeated constantly and losing all propriety, goes on and on

with the play. When this great virtuous king is playing he shows himself to be just on the same level with the ordinary gamblers in the famous drama 'Mṛcchakaṭika.' He lost his sense of propriety and played his four brothers and his wife and himself on the board and lost. Were his wife and brothers just his property ? And what was the result of this gambling ? The result was the most shameful event in the cultural history of Bhārata. Duḥśāsana tried to make Draupadī stark naked and we are told that Lord Krishna endowed her with clothes. Her modesty was saved. Here, Vyāsa has through divine intervention, saved the whole race of Man from shame. This gambling was played by Yudhiṣṭhira. What does Vyāsa intend to suggest to our hearts as the poetic experience through this incident ? Why did a noble man of the stature of Yudhiṣṭhira gamble ? It speaks of atleast some lack of self-control even on part of a great man like him. This lack of self-control arouses in heart a terror in which we see what man with all his intellectual pursuits is capable of. This dark picture of life is bound to lead us to detachment and a consequent desire for quietude after we experience a sort of pessimism about life.

The picture in the Strīparvan of the weeping and wailing women of Hastinapura is yet another fine picture that is remarkable in its own way. There are so many pictures of deepest sorrows of women over the loss of their husbands, fathers, brothers and so on. The Parva effectively depicts how sad death makes man, how terrible the loss brought about by death is. What influence will these pictures have on man's life. Men in their vanity and pride bring about self-annihilation and the worst sufferers are women in all their helplessness. What is the way out when man creates battles that lead to self-annihilation and the worst of the wailings and sorrows of woman ? It is clear that man must see what his pride and vanity and wars give to his woman and he should cultivate a little of steadiness and self-control in life if he really means not to make woman suffer for the ills of man. He should change the course of life with proper understanding of reality and resort to the path of love and peace and tranquillity and detachment. Rightly is it stated by man that he gets sublimated by the cultivation of Sattva. Vyāsa wants man to feel that he must resort to the path of peace and real happiness.

Vyāsa shows that man's life is one-sided. He cultivates only one thing in life and not the other. This is the path of downfall, of self-annihilation. He suggestively advises man to take to the other path— the path of love and peace and happiness in life. This Vyañjanā, this Dhvani is the real worth of the grand vision of Vyāsa that is the secret of the Mahākāvyatva of this Mahākāvya.

Vyāsa means to state that man will not take a new turn in life by preachings. But he wants man to take a new turn in life even after suffering defeat and sorrow and humiliation. This is what we state to be the KĀVYĀRTHA of this great epic.

The climax of this Kāvyārtha comes, again suggestively for us in the two events in the Svargārohaṇaparva. Yudhiṣṭhira and the Pāṇḍavas won the battle, won the rightful kingdom, served the subjects for a longtime and still got no peace of mind, no happiness and tranquillity. Particularly Yudhiṣṭhira is not free from the horror-inspiring influences of the battle and the results that it brought about. The five Pāṇḍavas go to the Himālayas with Draupadī. Pāṇḍavas have reaped no peace from the battle in which truth, justice and Dharma have won. And when they retire to the Himālayas for peace and tranquillity of mind, one after the other, Draupadī, Bhīma, Arjuna, Sahadeva and Nakula meet their death. The whole situation becomes extremely pathetic. The worshippers of greatness, power, prosperity, truth and justice have come to a very sad state of loneliness. What is the reason ? Probably Vyāsa wants to stress that even though they were so good, they also suffered from attachment, pride, etc., that must result in this, that will refuse to give to them peace, happiness and satisfaction. The goodness or otherwise of man are purely worldly. Through the force of providence man attains to good or bad depending upon his good and bad actions in life. There can be no plus and minus of Pāpa and Puṇya in man's life. He must reap the fruit of both. That is precisely the reason why Tyāga, Tapas, Self-control, satisfaction and the consequent peace of mind are the best to be had in life. When even the Pāṇḍavas are brought to sad state in life by Vyāsa, the words of Sri Aurobindo rightly apply to him that :

> ".....for it demands vigilant self-restraint, firm intellectual truthfulness and unsparing rejection, the three virtues most difficult to the gaddening, inventive and self-indulgent spirit of man. The art of Vyāsa is therefore a great, strenuous art."[1]

Ultimately only Yudhiṣṭhira deserved to attain to Svarga. But still the Gods showed an illusion to him. What did he see ? He saw that the Kauravas were indulging in joy and happiness and riches in Svarga while the Pāṇḍavas were not there. Natural it was that Yudhiṣṭhira should be surprised. He should naturally feel pained and feel that grave injustice is done to them But the question here is this. Why is this illusion shown by Vyāsa to this Hero ?

1. Vyasa and Valmiki

Why do Gods test Him? Probably the sage Vyāsa wants that even the smallest jealousy or dislike that might still be lurking in the mind of Yudhiṣṭhira should disappear and he should not hate the Kauravas. Even the excess of attachment towards his own brothers should disappear from the heart of Yudhiṣṭhira before he deserves to enter the higher worlds of the moon. Then only will he be a real Sādhaka, a real man of Mokṣa and eternal peace.

In this manner, Ānanda, in one of the best sections in this work, decisively proves that the Mokṣa-Puruṣārtha and Śānta Rasa are revealed by way of Dhvani or Vyañjanā in this Prabandha. This is the Kāvyārtha of this great epic. We have raised ten detailed arguments based on the text and the story simply to strengthen this very important contention of Ānanda. The delineation of one Rasa or one sentiment or the revelation of just one great thought in a Prabandha is very difficult indeed. But Ānanda is firm on the point that there is no alternative for the poet. Here, for our purpose the real value of this thinking lies in this that Ānanda reveals that this is the great message of the Mahākāvya by Vyāsa and the message gives to us a glimpse of the great, deep, noble, unique vision of Vyāsa who is a sage and a poet blended into one. The discussion also decisively solves the problem of the Rasa in a Prabandha. The discussion starts with the problem of the Rasa in a Prabandha but ends with the suggestive revelation of the great vision and message of the great epic. It is due to this that discussions such as these are almost futile, only technical and hairsplitting and therefore to be dismissed as not valuable :

> Intrinsically considered, the premises of Ānandavardhana in characterising the Mahābhārata as a Mokṣa-śāstra or a treatise on emancipation on the one hand and an epic poem permeated with the tranquil Rasa on the other, are not above cavil. No one will deny that there is both poetry and philosophy in this epic. But when we are to rate it as poetry, we should not mix up our evaluation of it as poetry with our evaluation of it as philosophy. Ānandavardhana wants us to believe that poetry and philosophy are inextricably interwined in the epic.....But once again...the poetic part is clearly distinguishable from the philosophic part and the former turns round the heroism of warring heroes. The ruling passion of the epic *qua* poetry would then be the Heroic, not the Tranquil."[1]

Prabandha is to be enjoyed as a whole as Ānanda would have us believe and therefore splitting it into parts as poetry and philosophy is of no avail. The truth of what Ānanda read in the work as its Dhvani stands undisputed and sound and real.

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Book Review

1. **Diagnostic Considerations in Ancient Indian Surgery** (Based on Nidāna-sthāna of Suśruta Saṁhitā) by Singhal, G. D., Singh, L. M. & Singh, K. P. Demy 8vo. Pp. XXV + 250 + 14 index.
2. **Anatomical & Obstetric Considerations in Ancient Indian Surgery** (Based on Śārīra-sthāna of Suśruta Saṁhitā) by Singhal, G. D. & Guru, L. V. Demy 8vo. Pp. L + 242 + 24 pages index.
3. **Toxicological Considerations in Ancient Indian Surgery** (Based on Kalpa-sthāna of Suśruta Saṁhitā) by Singhal, G. D. & Dwivedi, R. N. Demy 8vo. Pp. liv + 238 (including 30 pages pages index).

Published by Dr. G. D. Singhal, 14 Sammelan Marg, Allahabad—211003 Price Standard ed. Rs. 40/-; Library ed. Rs. 75/-; Overseas ed. Sterling £ 6.00.

These 3 books form a part of the 12 volume (5000 pages) set of Ancient Indian Surgery series in English based on Suśruta Saṁhitā, the 2500 years old Indian Ayurvedic treatise, being brought out by the scholars from Banaras Hindu University, lead by the Chief Editor, Dr. G. D. Singhal. The forewords from the International historians of medicine and preface from the top Ayurvedic scholars emphasize these books to be the only authentic scientific research oriented syntax translation of the works of Suśruta of Varanasi, India being claimed by the authors as the Father of Surgery.

The 'Diagnostic Considerations' contains 16 chapters on the diagnosis of diseases e. g. piles, fistula, leprosy etc.; the 'Anatomical & Obstetric Considerations' contains 9 chapters on the anatomy and physiology including origin of the body, body parts, bones, vessels and foetal anatomy etc.; and one chapter on antenatal, natal and postnatal care and normal and abnormal deliveries ; and the 'Toxicological Considerations contains 8 chapters on various poisons, snake bites, etc.

These books fulfill a long felt need of the historians, Indologists and the orientalists, modern doctors and Ayurvedic scholars to read about Ayurveda and

Suśruta in an easy lucid presentation. The four line gists in introduction, a running summary in English in the beginning of the chapter with cross references, an English heading for each śloka / stanza, the text in Sanskrit and its faithful English *śloka* by *śloka* and suggested list of research problems at the end of the chapter make these books unique and extremely useful for a long time to come.

The quality of production is excellent. Dr. Singhal, the Chief Editor and Publisher and son in law of the great Indologist Dr. Raghuvira, deserves all praises for his missionary harculean feat of the last 15 yrs. The scholars of the world look forward to all other volumes of the series.

—*Editor*

COMPARATIVE PHILOSOPHY—*by Archie J. Bahm,* Vikas Publishing House Pvt. Ltd., 5 Ansari Road, New Delhi-110002, Pp. xiii+98 Rs. 35/-

As the author of this volume remarks, "Comparative philosophy is a relatively new field of study, research, achievement in understanding and teaching" (Preface). One consequence of this fact is that any book in the field will necessarily have an experimental character. Prof. A. J. Bahm's volume is a bold experiment in the articulation and presentation of its subject-matter. True, it has other qualities as well. It is marked by the catholicity and tolerance we have learned to expect from the author. Yet, I presume its main significance is that of an experiment in comparative philosophy. And we must observe in passing that even where experiments yield negative results they are valuable, nevertheless, to the ongoing enterprise of which they are parts.

The book deals with the systematic study by defining the nature of comparative ("East-West") philosophy and of the opposing types of emphasis in the ideas of Western, Indian and Chinese cultural traditions. Each tradition the author shows, emphasises, respectively, the ultimacy of reason with clear distinctions, intuition of indistinctness, and intuitive apprehension of participation in nature and each tradition stressing respectively wilfullness, will-lessness and willingness. Though these ideals might appear contradictory, Prof. Bahm argues that they are in essence complementary aspects of a fuller conception of human nature. He points out to the fact that a philosophic tradition must be considered in its wholeness and continuity—a fact not always fully acknowledged by those who spend their whole intellectual lives within a single tradition. Bahm characterises Western philosophy as primarily rationalistic and intellectualistic; and overwhelmingly scientific and outward looking" ; Chinese philosophy as "human mindfulness" ; and India as the "explication of inwardness." Prof. Bahm is of the opinion that one can get a synoptic vision by the study of different traditions. "Let us trust that not only the comparative philosopher will respond to the urge to achieve

comprehensiveness but also that any one who feels the urge to discover or produce a supreme synthesis will feel compelled to examine the evidences revealed by comparative studies first."

Prof. Bahm's book raises a pertinent question of fundamental significance for all who pursue comparative philosophy, namely, how shall we go about this necessary but difficult form of study ? The negative evidence to be derived from this book is that to do full justice to the three traditions is just too big a bite for any single, mortal mind to bite off, chew and digest. That being the case, must not this important work be carried on by a community of philosophers committed to the common task, but with each individual contributing according to his own specialised competence ?

Perhaps the most significant affirmative conclusion to be derived from this work is its insistence upon the integrity and continuity of a philosophic tradition. Speaking from this viewpoint to philosophers who are still completely immersed in philosophic tradition, must we not say what Max Muller said a century ago concerning religion, namely, "He who knows one religion knows none." It may be asserted analogously that he who knows only one philosophic tradition knows none. In other words, until a man has stepped outside the Indian tradition, he does not even know in its full dimensions his own tradition. More affirmatively stated, an acquaintance with non-Eastern philosophic traditions is not only intrinsically valuable, but also it sheds important new light on our understanding of Western philosophy. Prof. Bahm's book is a contribution to this new form of Understanding.

SPIRITUAL HERITAGE OF INDIA—*by Swami Prabhavānanda*, Published by Sri Ramakrishna Math, Madras-600 004, Pp 374, Rs. 10/-,1977

Swami Prabhavānanda is a learned scholar both in Sanskrit and English, who has given us fresh meanings of the Upanishads, the Bhagavadgita and the Yoga Aphorisms of Patanjali. His translations of the important philosophical concepts bring out quite precisely the import of the original. He is also a life long practitioner of religious exercises aimed at achieving what he calls 'transcendental consciousness', a state of pure mystical awareness in which all duality, all sense of subject-object separation has been overcome. Thus Swami Prabhavānanda is very well qualified to tell us of the spiritual heritage of India from the vantage point of an Indian, a scholar and a spiritual devotee.

His exposition of the subject begins with the Vedas and the material appended thereon, including the Upanishads. He then covers the two Epics

Ramayana and Mahabharata including the scripture-the Bhagavadgita embedded in one of them. Next come expositions of heterodox schools of Jainism and Buddhism, and the six orthodox philosophical systems. Finally Swamiji presents the views of Ten exponents of Vedanta, including Śaṃkara, Rāmānuja, and Madhava, among the older commentators and Sri Ramakrishna Paramahaṃsa, among the newer.

Swami Prabhavānanda is stronger in intuitive, poetic, religious and spiritual aspects of his subject than in the strictly philosophical or conceptual. He brings alive the striving of ancient Ṛsis for the fullest self-realisation and for unification with the All. He transcribes into chaste and good english the illuminating insights of two thousand five hundred years of spiritual geniuses. Swamiji appreciatively celebrates the profoundity of their meditations and the daring of their speculations. But the analysis of the philosophical problems with which these geniuses grappled lack clarity and strict logic; and the interpretations of important features of Western philosophy are of questionable soundness.

Thus, following a declaration by Patanjali that Isvara "was the teacher even of the earliest teachers, since He is not limited by time," Swami Prabhavānanda says: "The deduction rom this aphorism is that no knowledge can come without a teacher and that God is the teacher of all teachers." That "no knowledge can come without a teacher" cannot be deduced from the premise that Isvara "was the teacher even of the earliest teachers." (From Western logical point of view).

According to Swami Prabhavānanda, "Religion is, in fact, a severely practical kind of research. You are: aking nothing on trust. You accept nothing but your own experience." The analysis of religion as a kind of experience in which nothing is taken on trust can scarcely be applied to religion in the West.

Swami Prabhavānand's usage of the terms "real", "existent," and "being," seems to be not clear. What is real and what is existent are first distinguished, but later one finds them identified; what is and what is real are first identified, but one later finds them distinguished.

Questionable references to Western philosophy and science include the charaterisation of realism as the theory which " regards mind and matter as seperate substances and both as real" is a characterisation of dualism, not of realism, and the statement made by a casual remark of two scientists, that "Modern science goes a long way towards confirming the Vedanta world picture," and the interpretation of equality in Western social thought as involving equality of potential rather than of rights.

The Chapter "Epitome" at the conclusion of the book contains a brilliant synthesis of Indian religion into four fundamental ideas: "God is, He can be realised; to realise Him is the supreme goal of existence; He can be realised in many ways, "The author has given vast bibliography of classical Indian philosophical texts, both in Sanskrit and translated. This is so useful as to be indispensable for any teacher or student of Indian and Western thought. All in all it is a book which will find its best use in the libraries of teachers and ministers who are forever called upon to answer fundamental questions of our culture, civilization and philosophy. Sri Ramakrishna Math deserves to be congratulated for having brought out an Indian edition of this great book first published in U. S. A.

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Notes & Comments

An Examplary Career

The name of Dr. Parameswari Lal Gupta, the winner of the medal of the Royal Numismatic Society, London, is known all over the world, His contribution to the study of Indian coins is "One of original thought, specially in the field of punch marked silver."

In 1930, when he was a boy of sixteen only, India know him as a stros soldier of the then National movement, led by Mahatma Gandhi. He organised the hartalin protest of Jawaharlal Nehru's arrest and very successfully did it. The rulers spared no time in putting him behind the bars and the school authorities immidiatly expelled him from the school. But the indomibable spirit which cares only for the dictates of the conscience, could not be cowed down. Rather the obstacles and oppositions added force to his inner urge and he became more active in the struggle for independence.

For full eighteen years of his life, he dedicated to the causes of his country courted jail and suffered a lot. India gained her independence in 1947. The soldier breathed a sigh of relief with the satisfaction that he could do his duties successfully. Now the genious turned his activities in a different channel, with a srong determination he took up his studies again which on ordinary run of people could do.

He sat for the High School examination and got through. Then he appeared at the University exams one after another. In 1959 he was awarded the Doctorate Degree by the Banaras Hindu University.

Dr. Gupta worked in Museum of U. P., Bombay & Bihar and during this period he wrote 30 books and authored numerous papers, on History, Sociology and Hindi literature. He delivered lectures at the school of oriental and African studies, London in 1962 and 1972. He further founded a school at Azamgarh which later became the college for women.

Fair Sex

The International women's year concluded with an apparent success. We do feel that a section of mankind is up for the implementation of the programme passed in the conference. While the world appreciates the spirit of equality in the

two sexes, the report of 'a study on partnership in marriage' conducted by an institute in West Germany for applied social science of Bonn on behalf of the Federal Ministry for youth, family and health, strikes altogether a different tune.

According to the report some two thirds of all men and women questioned in the survey said that they took joint decisions in small as well as big matters such as purchases, Child education and the pattern of household expenditure. But it concludes that "traditional roles do shine through behind this show of equality - the wife remains, responsible for internal family matters while the husband's domain lies in the outside world." It adds that children's education is the only one important thing which is left with the wife for decision making. "70 percent of all married women and 69 percent of married men consider it one of the women's main duties to look after the family; 37 percent of married men and 29 percent of their female counterparts are of the belief that the women is naturally predestined for household and family, and should therefore keep away from gainful employment and public life. Further it says, "The unchallenged bondage between the women and the education and welfare of children, and the bread winner status of the man are fundamental obstacles to equal participation of women in working outside and public life."

Copper Plate of Kalachuri Era

A copper plate of about 140 square inchs in size has been discovered in Jhoolpur village in Mandla district of Jabalpur. It is the part of copper inscription of the Kalchuri period (end of 12th Century). The other half of the plate is missing. It records of a grant to a Brahmin named Vidyadhara Sharman of Bhargava Gotra.

The Tamrapatra was issued by Maharajadhiraja Sri Vijoysingh deo on the occassion of the birth celebration of his son, Prince Trailokya Malla from his camp at Anoti.

The Tamrapatra is written in Sanskrit in Nagari script and mentions the names of some prominent persons of the court including the heir to the throne, Prince Ajoy Singh Dev, Rajguru Vimalshri and Mahapurohit Pt Visweswar.

Aryabhatta

On the occasion of the 1500th birth anniversary of Sri Aryabhata the soviet union has released a treatise written by a soviet scholar, A. Volsdarsky. The contribution of Aryabhata, the author says, is great in as much as it influenced the course of Indiaen Science and held the development of Mathematics and Astronomy in the east as well as in the west.

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